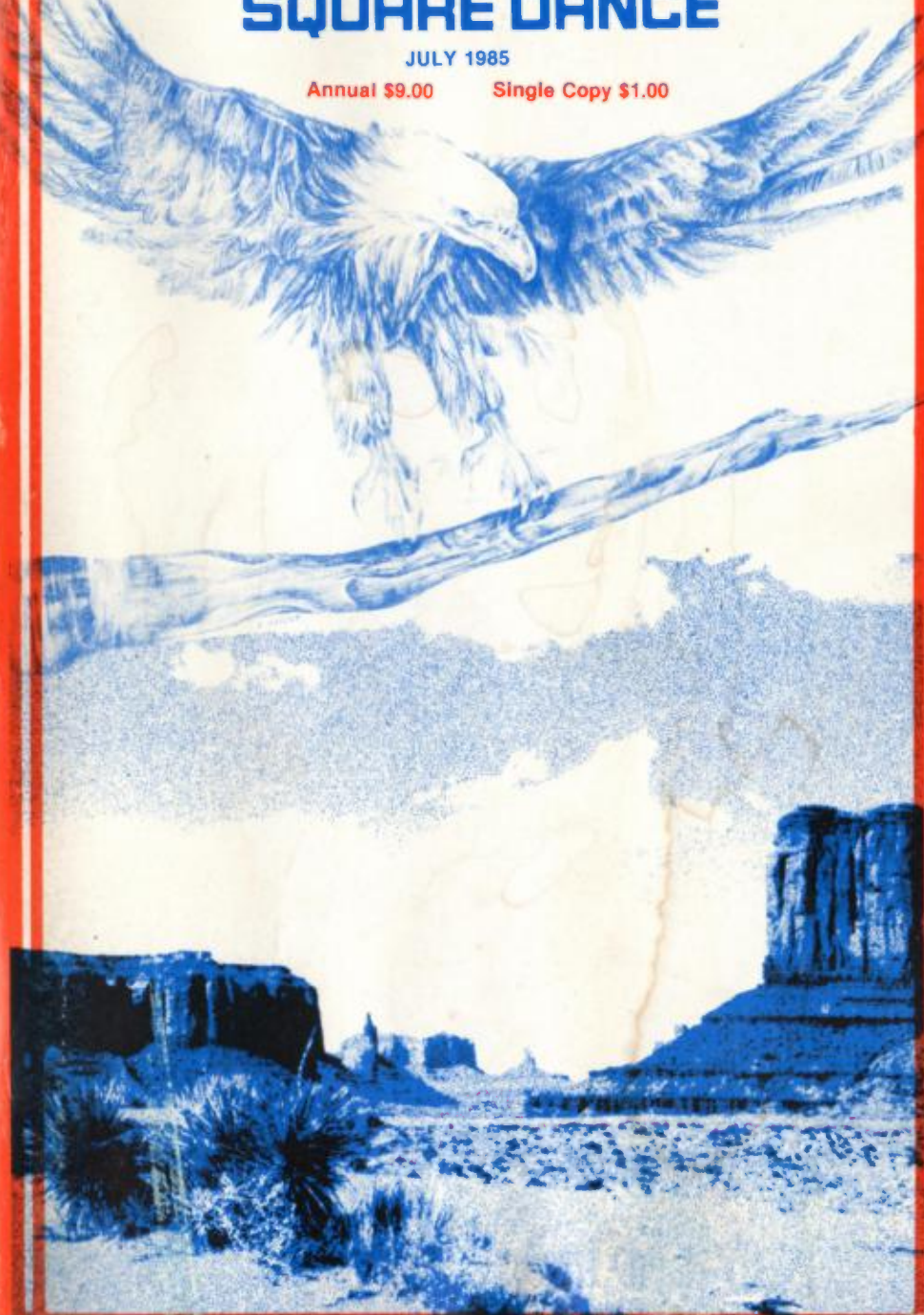


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**Publishers and Editors**

**Stan & Cathie Burdick**

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Mona Bird Mary Jane Connerth  
Mary Fabik Bob Mellen

**Workshop Editors**

Ed Fraidenburg Bob Howell  
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**Feature Writers**

Harold & Lill Bausch Bev Warner  
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With the pictorial spread on Callerlab and the report of LEGACY included in this issue, less space was devoted to the "distaff" side of square dancing than in some past July issues. Women and their interests and articles are largely featured, however.

We want to point out a comparison between the caller's spouse of "Straight Talk" and the one in "Hemline." Your co-editor has been a caller's wife for 30 years this August, and she will vouch that everything said in "Straight Talk" is absolute truth! On the other hand, as she typeset Judy Thomason's list of involvements for "Hemline," she realized that here is a caller's wife who has developed her own skills and interests while at the same time supporting her husband's interest in calling square dancing.

One of the mutual agreements always reached in those convention panel discussion on callers' partners is that each couple must find its own way to working as a team. We might add further that each partner must find a unique way of coping with the special situations that arise within the square dance activity.

We feel that a strong caller-partner team with mutual support and appreciation and a clear understanding of what is expected by the other member is the



answer to many of the problems. Like any worthwhile goal, this kind of team is not achieved overnight. We've been working at ours for thirty years, so don't expect overnight miracles. But when the teamwork is present and operating, square dances can be mutually satisfying and fulfilling for the caller and the partner—an experience to share and to add to the family album of memories. Working together to bring fun and relaxation to others cannot but enhance the relationship between caller and partner. The operational word is *together*. Together we can do anything.

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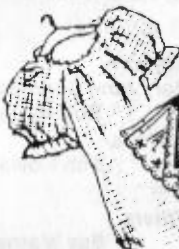
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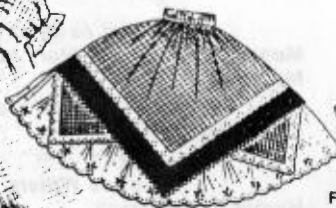
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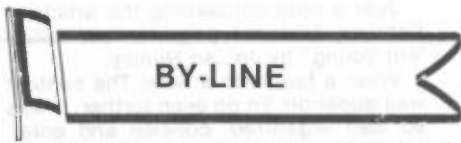
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## BY-LINE

Our July "Distaff Issue" is here again, with a patriotic cover by **Kathy Hajner**, articles by **Bev Warner**, **Betty Rosian**, and **Betty Chambers**, an officer in Georgia's IDA who has joined the ranks of competent computer operators and

found that her user-friendly machine has simplified her square dance chores. **Betty Rosian** has appeared before in ASD with a puzzle and an article about club officers, and now presents a fantasy about demo dancing. A patriotic poem about the Statue of Liberty was submitted by **Mary Halsey**, a frequent contributor. Our lone male contributor this month is **Henry Fischer** of Michigan (Remember the waterbed story of several springs ago?) who tops the "Best Club Trick" feature about a pig with his story of a Goat Dance!

Of course, no distaff issue would be complete without Dolores on the back cover, as you've probably discovered. (Most readers tell us they look for the cartoon first.)

Have a happy summer of cool, relaxed dancing! And be sure to tell at least *one* friend how much they would enjoy the activity, and how healthy it is for the participants!

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We enjoy your magazine but I just flipped through the May edition received at noon today. The article on Page 17, "Hats Off to Club Callers" is somewhat deceptive since the article speaks to club officers' trials and tribulations. We are members of Wright-Patterson, Miami Valley S/D Council, and have held office or committee status in both organizations. We do wish to echo the words of Jo Jan Nunley as very descriptive of this region. Sad to say, but this is a human condition not likely to change for the better, and probably won't get worse, either. We dance about three times a week, all levels from Hi-Lo to A-2 and we enjoy every minute, even when we are tired.

*Billie & Juanita Lowe  
Springfield, Ohio*

Note: The article on Page 17 of the May issue should have been titled "Hats Off to Club Officers!" The word *caller* was inserted in place of *officers*. We're sorry, because club officers certainly do deserve much credit for their hard work.

Thanks you for the nice spread you gave my poems in the December issue... Since I wrote "Swing Your Partner," my niece has met her new "intended" at a singles' square dance. How's that for prophecy? Hope to have something for you again sometime.

*Frances Faulin  
Shelbyville, Illinois*

Just a note concerning the article in February '85 issue, page 15, "Let's Start 'em Young" by Jo Jan Nunley.

What a fantastic article! The content was superior! To go even further, it was so well organized, concise and entertaining. Would love to see more of her work...thanks for printing her article.

*Maryln Dailey  
Bergen, New York*

What a nice surprise it was to find I was featured in "Steal A Little Peek" in the April issue. Thank you for the honor. Keep up the good work.

*Larry Cole  
Marion, Indiana*

I arrived here in the Azores not too long ago and found several back issues of ASD among the odds and ends of the club (vintage 1976 issues)...I really liked the articles...especially "Keep 'em Dancing" and "Figures" columns. I'm not a qualified caller (neither was my predecessor), but I'm trying to get our dancers out of the rut of dancing to singing calls only. These two columns...have helped me shake off the rust and let the more recent graduates know that there is more to square dancing than singing calls. While I'm trying to develop my own skill, these columns have helped me develop theirs...Looking forward to joining your family of subscribers.

*Glenn Mercer  
APO, New York*

I just purchased my first copy of ASD while on vacation in California last week. I noticed your ad about your tour... Europe will have its Fall Roundup here in Berlin, East Germany on August 30-September 1. We would like to have some dancers from home attend. This is the

**Continued on Page 77**

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### SPRING BEAVER FEVER

It's hard to remember any spring any busier than this one. From the barns of New England to the Arch of St. Louis to the honking geese of Winnipeg to the high timber of Oregon I flew, loving every minute of it. Sometimes I felt like a lame-pawed, chipped-tooth, red-eyed purple poplar-eater beaver in the rain whose dam broke in three places, just *rolling with the flow*. (The beaver, I think, flows more gently— by a damsite.— Co-ed.)

**Athens, Ohio**— Now it was April. We had returned the car at LAX in California, flown home, spent part of a day in Columbus on Easter Sunday re-uning with our three kids, and spent a night driving off to nearby Athens (a college town) to do another *ASDance* for the Allemanders. The great success of that one is due largely to the promotional push of Karen Rippeto (caller Keith's wife). About 80 tickets in all were sold, I believe. Thanks also to Carl Savage, Dorothy Jamison, and Betty Hawlk. Betty *'tooned* up the stage area with colorful rapid rabbits.

### YANKEE PANKY

A trip to New England always quickens my basic Yankee pulse rate, and in this fateful, date-full April there were two separate N. E. safaris. Here's the first:

**Fairfield, Connecticut**— I landed in Boston and drove an avid Avis down the craggy coasts of Rhode Island and Connecticut, *Sounding* my way along, remembering old haunts like Providence, Hope Valley, Westerly (my birth-place), New London, Waterford. Does anyone remember when the bridge over the Thames in New London was just a

single span? (It hadn't found its mate?— Co-ed.)

After a quick stop in Waterford to see my mother and help my sister put flowers on Dad's grave after a year (*ASD*, August 1984, p.7) I hurried down the pike to Fairfield to call one for the Southport □'s. Lovely, extra-spirited crowd that night. Old friends Bob and Mary James were there. Cueing was by Lesley and Don Hughes. Setter-upper was Gene Kappus. My hosts Doug and Helen Reed can boast of a restored, unique five-story windmill next door, built a hundred years ago to provide power for the Bronson Mansion, amid beautifully landscaped grounds.

**Sturbridge, Massachusetts**— Off to the Hayloft I coughed on my soft-seated Avis. Off to storied Sturbridge. The city itself conjures up historical images of old New England, from shingled cottages to hooked rugs to stately white steeples. Beautiful floating hardwood floor in that converted dairy barn. Hayloft Steppers are lucky. A glitch-full p.a. unit gave me a bad start for this dance, but we only lost a few minutes. Cued was Dick Trudeau, I believe. After the dance I was hosted by Garrett and Norma Mitchell in Worcester (Say "Woostah.").



### South Weymouth, Massachusetts—

On the road to the Cape lies another converted dairy barn of huge proportions, Kramer's Hayloft, home of the New England Foundation (See *ASD*, center pages, Oct. '83). Kramer's is an institution by itself— anybody who is *anybody* (they say) has called there. (Once in a while they even hire a *nobody*.— Co-ed.) It was Sunday afternoon clinic time/evening dance time for the South of Boston Callers. Years ago I did a clinic for them at Hogle's Square Acres, another legendary location. Nice to get back. Thanks to Carl Holz, the *lone-arranger* of my *lone star* performance for a lonesome roundup of hash-slingers and singers and clingers to the traditions of the Old East. The "barn-crowd-slump-crunch" hit us that night (as someone put it), but I felt a real warmth wafted to the rafters of that old *shindig* in the barn. (Right up to the soft loft.— Co-ed.)

## GO WEST, OLD MAN

Just a couple of days later the West beckoned these bouncing bones like a seductive *siren* on a distant shore. (You missed the mythical temptress, Stan—that was merely a blaring fire horn.—Co-ed.)



**Winnipeg, Manitoba—** First stop on the western trek. Over the border I flew with no *custom-ary-Canadio-sin-cracies*. (That's a triple pun that tells a *borderline* story, folks.) (Ugh.—Co-ed.) I stayed at the International Inn next to the airport. Dinner was at the home of my hosts, Bill and Lorraine Swain. Gateway Swingers was the club, named for the ancient gate (still standing) that marked the early fur trade route. Colorful little hall. Smooth dancers. Mmmmm. *Velvet Canadian* really means smooth dancing! Delicious and nutritious dishes from fish'wiches to copious pieces and slices of other righteous riches. No glitches! No hitches!

**Cody, Wyoming—** Back over the border I flew. This time it was to Billings, where I *let George do it*. That is, George Moore picked me up and drove two hours to Cody, where I dined with Betty and him in their home. Then we diesel'd the remaining short run to Powell, where their club had booked me in that attractive VFW hall. Versatile George is both caller and cuer, as are many of the plains states callers, I find. Forty-five folks were plains-fancy, the grub was hard to snub, and the scene was altogether keen. Today the antelope went gamboling over the craggy knolls, yesterday the long-necked geese honked in the Canadian marshes. Whatalife!

## ON TO FAR WESTERN TALL TIMBER

**Salem, Oregon—** Often I think it's a small world indeed! Last weekend I viewed the Atlantic near the historic Cape, and this weekend I took a peek through ponderous pines at the rolling Pacific. (Stranger yet is that this midwestern carpetbagger is destined to go back to New England next weekend.)

I landed in Portland at noon amid a mid-April snow/sleet storm, and charged southward to Salem in an Avis wagon for a two o'clock opening session of a three-

day Leadership Seminar, sponsored by the Oregon (say "OR-ugun") Federation of dance clubs, with assistance from the Willamette Council and the Capitol Callers. It was the first of its kind, and was held in the beautiful Field House gym of Willamette (say "Will-AH-met") University, next to the state capitol building. Upwards of 80 leaders participated in the leadership sessions, and a couple of hundred were at the two evening dances. We followed the Mainstream, and even visited a couple of crooked creeks. Great folks out there—an astute group by any standard. Informed. Responsive. Diligent. Well-organized. Fun-loving. Thanks to so many for a swell time—Janet Pederson (chairperson), Ralph and Linda (caller/coordinator) Lambert, Don and Shirley White, Ron and Carol Lewis, Janis Pederson (twin of Janet—one can't tell them apart), Ray and Virginia Walz (*Cuers*—how about that? No "T" for those two!), Jessie and Jim Gibson (also cuers), and Doris and Ted Litchfield, my hosts. Rain was constant all three days. (Wet-full fretful days, windy rostrum rooster!—Co-ed.)

Coincidentally, I visited the Capitol Callers meeting Sunday afternoon (John Archibald, president), and took in a movie and a Rotary meeting before going further south to Roseburg.

**Roseburg (Winchester) Oregon—** Southward I drove, two hours more, past the log trucks rolling both ways, past the sheep and cattle fields tinted with a hint of mint, past the towering power plants, in order to call one at the rustic Buckaroo Barn in tiny Winchester, north of Roseburg. Caller Elsie Downs set it up and cued. A splash of Mainstream, a dash of Plus. Regular caller Dale Roberson dropped in. Fun bunch of Umpqua Twirlers. I found out what a *Red Rock* is. (Not bad, Tad!) That ol' barn has more character than Dan'l Boone or Davy Crockett. Where else could you see a life-size burlap nag named Bucky draggin' a wagon under a hulk of an elk, and a whale of a bale of hay down the middle?





Short night in the Westwind motel. Then time to catch an East wind homeward. Losing three hours in the air brings an early bedtime. A yawn and I'm gone— it's downright *sack-religious!* (Then it's snore s'more!— Co-ed.)

#### A TALE OF TWO CAPITALS

**Charleston, West Virginia**— Now the end of April was at hand, and a 1500-mile leg was a-foot. Wednesday to Wednesday. Cathie and I jumped into our heavy Chevy and pointed its chrome nose southward on the first transit down to the capital city of the mountain state. Five hours of roadway flanked by dogwood, forsythia and redbud. Lovely. Fred and Pauline Camp (caller/editors: *Lowdown*) were our hosts. (What a waterbed!) The *ASDance*, Federation-sponsored, was again held in the high-level Carbide Tech Rec hall for a smallish bunch of MS-ers and Plus-ers. Caller Keith Angle attended. Quote from Don Miller: "There is no such thing as a homely woman in a square dance dress." He's right. Fred's phone number, *honest Injun*, is (304)744-FRED. Very early the next morning we left the Kanawha valley for a 14-hour, 6-state swing east to Rhode Island, to pursue another *capital* idea.

**Providence, Rhode Island**— Nice to get back to some of our old haunts, see many old friends, and participate in the 27th New England S/R Dance Convention. (Cathie and I were both born in R. I., lived/worked in Connecticut/R.I. for many years.) The convention sites were the downtown Civic Center plus a dozen city-wide halls. Our hotel was the next door Holiday Inn. 5,000 or 6,000 dancers attended, 130 callers called, 50 cuers cued, 35 exhibitors besides us flashed their wares. I wasn't able to call on the


program, since only N. E. resident callers call, not Ohioans with original Yankee blood lines. However, the directors asked us to present a panel on *Afterparties*. Now hear this: we were scheduled in the *men's locker room*. There was no sign on the door. Our time-slot was opposite the Fashion Show, and yet, strangely enough, there was *standing room only!* I mean the room was full (30 chairs and two closets occupied) with no wrong-door crashers, no shower-stall flashers, only aisle-to-aisle, row-on-Rhody laughers. Actually our site plight created a mite of light-hearted revelry, in tune with the topic. (What a *commode-y* of errors!— Co-ed.)

We agree with general chairmen Bill and Maggie Pommerville that "Dancing's great in the Ocean State," or with NECCA chairman Roger Dufault, that the "Smallest state has the warmest heart."

**Silver Bay, New York**— After Providence, what better way is there to let one's hair down than to veer northwest to one's mountain retreat on Lake George for a couple of days? That's exactly what we did. No dances. No fixed schedule. It was goof-off time until May Day. A dilly of a dilly.

**Knoxville, Tennessee**— First Saturday in May. Travel time again. South this time. After leanding in Tennessee's Tri-Cities (I save a buck that way.) I cut loose in a Cutlass (That's Olds stuff.) to the old World's Fair city for my annual hoe-show in that neat and complete Grand Square hall, built by Don Walker (*ASD*, 5/83, p. 60). The city produced a pretty bitty crowd for my ditty, but we had a sweet treat at Shoneys after. Bob and Jeanette Kemper cued. Nice to see Lee Walker again (see *People*), that

**Continued on Page 74**



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## DEMI-DANCER



by Bev Warner  
Saginaw, Michigan

As we travel the state of Michigan calling and dancing, we meet the most interesting people. We found this talented, sweet-looking little gal in Alpena. We didn't actually meet Natalie in person, just a proud daddy. As Jim Foster chatted about various topics, the subject of Natalie came up. After a fashion, we wanted him to drive home and get her so we could listen to her call and dance with her.

Jim Foster is the caller for the Alpena Cement Mixers (which is a story in itself) and the father of Natalie. Jim sent us this photo and more detail on his interesting little daughter. Word for word, no one could say it better.

"Natalie Autumn Foster was born October 8, 1978, on the most beautiful fall day, hence her middle name. She was born two days before the very first beginners class of the Alpena Cement Mixers. By the time the class was out of the ex-

tended basics she was a regular attendee, because of the economics of callers and babysitters. She helped that first class along by applauding their successes and laughing along with their mistakes and bouncing along to the 'best caller she ever heard.'

"The second class of beginners was just as enthralled with her as she was with them. By now she and her mother, Nancy, were off to the side of the class doing most of the calls that could be done with two people. She also started to sing with the 'best caller she ever heard.'

"Natalie was three by the third class and starting to join the dancers but not completely. She did start to sing with me at this point. By the time she turned four she started to learn to dance in earnest, and was also helping me with memorizing singing calls, and turning into quite a celebrity herself. She was requested to assist me by clubs I guest-called for.

"By the time she was five, she completed Mainstream dancing at two clubs, the Alpena Cement Mixers and Onaways Jackpine Twirlers. She even has filled in when students are learning Plus. She now has branched out into other forms of dancing—ballet and tap—and also plays the piano. She is an accomplished horsewoman, whose great thrill is to go to a square dance and help her dad and join in the festivities.

These are some of the highlights in her short but bright career. Her enthusiasm for square dancing is still high, but even if she doesn't pursue it, I'll know she had a great start in the friendship and joy of square dancers and dancing. P.S. The dress she is wearing in the picture was made by her mother, Nancy."



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ing the Blues



Ron Dunbar  
Red Boot Star





## SIMPLIFY YOUR S/D BUSINESS

**Bettye K. Chambers  
Tucker, Georgia**

The hour is late night or early morning, eyes are blurred from retyping long hours, the mind is boggled, and nerves are frayed as the deadline has already passed to get the S/D publication to press and to complete the *long* list of mailing labels with the many changes and additions of members. If you have ever served a tour of duty as an association or club secretary, typist, or publisher of any type, the above dilemma probably rings a bell. Have faith! There is help.

A few years ago my husband and I decided to purchase a microcomputer for our small business at home—knowing only how to turn on the little monster, which I had vowed to ignore. As a business education teacher, the time had also arrived to incorporate the computer into business courses such as word processing, typing, accounting, and data processing. Progress would no longer wait on a tired school teacher.

For over fifteen years, serving as officers (which included much typing, secretarial and paste-up work) in square and round dance activities had become almost a way of life for my husband and me. For the past five years as the Secretary/Publisher of Ida (Independent Dancers Association), a Plus—level association with members in six southeastern states, information processing aids became a necessary means to an end. We publish a bi-monthly newsletter and *IDA-Scope*, an extensive listing of special dances and festivals throughout the south. Like many other S/D groups, as the organization grew, computerization became vital for efficiency and peace of mind. Growing square and round dance business became the immediate and most pressing motivation to learn something about computers.

## HARDWARE

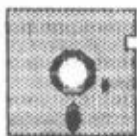
1. **COMPUTER** — As every elementary school child is aware, hardware is the equipment used in a computer system. The market is flooded today with computers and peripherals which are steadily coming down in price to the point where most homes will soon be the custodian to one of these little wonders. We selected the Apple IIE because it is efficient and will handle any task needed for our business and square dance communication, files, and financial records (also this is the brand used in the school system), and was in our price range. We refer to it affectionally as "Apple IDA."

2. **PRINTER** — Since letter quality was needed for our newsletter, correspondence, and reports, we selected a daisy wheel Comrex letter-quality printer made by Brother. There are *many* more on the market which are excellent, also. The printer uses interchangeable print wheels to facilitate the use of numerous styles of print. This printer is considerably slower than the standard less expensive dot matrix printer, but appearance more than compensates for speed. Incidentally, in over two years of constant use by students, there has been not one service call.

3. **DISK DRIVES** — Because several programs used require two disk drives, it was essential to begin with two even though this did add to the expense of the setup. Two drives are more efficient for making backup copies for programs and data disks. Always make a backup of important information, since disks do get accidentally erased on occasion. Believe me, I found out the hard way.

4. **EXTENDED 80-COLUMN CARD** — This card when inserted into the appropriate slot in the computer will extend its capacity from roughly 64k to 128, thus making possible the storing of many more records in the data base programs.

5. **XEROGRAPHIC COPY MACHINE** — Documents produced on the above computer hardware are duplicated on a small but very efficient Sanyo Copy machine which the S/D organization purchased. Since our members are spread so far apart, mass production of written communication is essential. Jokingly, it has been said that the organization is a "mail order" business.



## SOFTWARE

Software, those cute little diskettes pictured at the left, contain all the fantastic programs (sets of instructions to the computer) which make the computer

perform. Of course if one is so inclined, one may write programs if the many hours and the brain power are available. The following programs contain everything needed for our square and round dance organization:

1. **Word Processing Program: *Applewriter II***. This series of programs (put out by Apple Corporation) on one diskette contains everything needed to turn the microcomputer into a word processor. It does take considerable practice on the part of the computer operator to become efficient in its use. Most students become comfortable with its use in 15-20 hours of instruction and practice. This is used for preparing all newsletters, calendar of events, caller's contracts, by-laws, and all correspondence. Good typing, formatting, and language arts skills are a definite prerequisite.

Updating and insertion are used on our bi-monthly *IDA-Scope* showing special dances and festivals without retyping. Many excellent WP programs are now on the market ranging in price from \$50-500.

2. **Data Base Management Program: Our *Quick File II* program (Apple)** effectively handles up to 800 records and fits the size of our operation. With it you can selectively set up to 15 categories or fields for each file and create numerous reports from one file without having to retype. Our membership files are set up with this program. From this set of information, several reports are then generated; for instance, membership rosters showing addresses and telephone numbers, lists showing dates of expiration, sign-in sheets showing names only. For festivals this is also used to show room assignments, payment dates, room types. It is invaluable for address labels for the newsletter and *IDA-Scope*. As with many publications, the membership expiration date is shown on the mailing label.

3. **Graphics Program**—The very popular and super simple *PrintShop* program by Broderbund Software is used in conjunction with our publication to add a little pictorial spice and attention getters to

encourage the recipient to continue reading. This is a "fun" program which contains everything you need—pictures, symbols, eight type style fonts in a variety of sizes, and even borders. From this you can create greeting cards, invitations, letterhead stationery, banners, signs, newsletters, and your own unique graphics. With this program, creativity is stifled only by the limitations of the human brain. Price is very reasonable—around \$50 for both programs.

4. **Accounting Program—*Back to Basics in Accounting***, by Peachtree Software, is a relatively easy-to-use accounting program which works well for all types of financial record keeping or bookkeeping. This one runs around \$175-200.

5. ***AppleWorks***—by the Apple Corporation is an integrated computer program which allows you to do data base management, word processing, and spreadsheet analysis from one disk and to move back and forth at will among these three software applications. With the appropriate hardware, software, and a willingness to learn and explore, computerized square and round dance business can become exciting and downright fun, even to rank amateurs like us. If you are tired of routine retyping and clumsy corrections and record keeping, you might want to consider the microcomputer as a most efficient and sophisticated alternative. *Happy Dancing and Computing!*

*NOTE: If you are using the computer for square dance organization work, we would appreciate hearing your suggestions and experiences. If you have questions, feel free to ask.*

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# DANCING IN MY SLEEP

There are worse things than walking on freshly-laid macadam on a blistering hot afternoon. Square dancing on it, for one.

I suppose any demonstration dancing comes with an element of surprise, and the day our club danced at the shopping center was no exception. We were relegated to a corner of the parking lot to be out of the way of the street-sale stands. Oh, we were, but it was touch and go for a while, and never any confidence we would be able to complete the next step. We made a lot of notes that day regarding future offers.

Come to think of it, we've danced on quite a variety of surfaces. Barefoot in the grass at our club picnic is one that earned us a Grasshopper Badge. A healthy lawn and warm day are musts for this. It was eerie! If you aren't accustomed to going barefoot, you're sure ants are crawling between your toes at every pause. There you are, slithering through the wet grass blades, trying not to make a scene by sprawling. It takes a bit of adjustment.

But not quite as much as churning up and down the rivers that divide Pittsburgh, dancing on the Gateway Clipper. It was a beautiful evening, just as they had promised, when we boarded the huge paddleboat. There was dancing on the lower deck, inches above the water, but the thrill was in dancing on the open top deck. The boat was so solid that there was no sensation of motion, and so passing under each of the nine bridges was to feel as though the bridges were moving overhead and we were stationary. Vertigo set in. My sense



by Betty Rosian  
Johnstown, Pennsylvania

of perspective was in a state of disconnection. It looked as if you could reach up and swing on a rung of the bridge as it went by. It had been hard enough in the limited space to stay in the right square, but later in the evening, when all but the small shore lights had faded, it was hard to even find the right square. "That you, Ray?" I would have to check each time I reached out for my partner. And so we retreated to the lower deck.

Probably the most unique dancing I ever did was in my sleep. One night, shortly after joining the club, I dreamed I was square dancing. It was an honest-to-goodness new step, and on awakening I struggled to firm up the maneuver in my mind. This is really good stuff, I thought. I gave it the name 'dream orbit', and could scarcely wait for club night to detail it for our caller. Halfway through the morning reality struck. The square had consisted of five people: a square of four with one in the center. The bubble burst!

Oh, well. Our regular hall may be routine and uneventful, but at least the floor is dry...and stationary...and is still there when I wake up.

---

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# CRASSCO DANCERS—

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"Happy" Hal and Helen Petschke of Hartford are known for their work with CRASSCO, Capitol Region Assoc. of Senior Squaredancers of Connecticut. Hal sent a survey to callers who work with groups of seniors, plans to organize these and build a network that includes a regular newsletter.

Highlight statements from his report show the enjoyment both he and his dancers find in their activity:

"There are no age barriers. If you can walk (even limp), enjoy music, and your feet tap to the beat, you will be a good dancer...We are engaged in all forms: square, line, round, contra, circle and ballroom dancing...We have one-night-

fun dances all the time at churches, schools, granges and all organizations. We all get the same enjoyment dancing to our wonderful music...We dance for the enjoyment of others as well. We go to convalescent homes, hospitals and any facility that houses other people not as fortunate as we are, to demonstrate the fun of our activity and give them the enjoyment of clapping their hands, tapping their feet, moving their bodies and singing with us...All of us have problems [health] but when we start dancing, all are forgotten. When you see our age group of 62-90 dancing and enjoying, it's a heartwarming feeling knowing this is possible because of square dancing."

A group of dancers traveled with Hal and Helen to California to help decorate the 1984 Rose Bowl float and to enjoy the festivities. They have worked on the National Folk Dance promotion. They have donated time and money to benefit the Cancer Society and the New England S/D Foundation.

The CRASSCO dancers are a testimonial to the universality of square dancing and the therapeutic benefits of the activity.

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Catalog K contains all our interchangeable pattern pieces plus Authentic, C&C, and Kwik-Sew, plus 6 pages of S/D clothing, shoes, etc. 50¢ plus 25¢ postage



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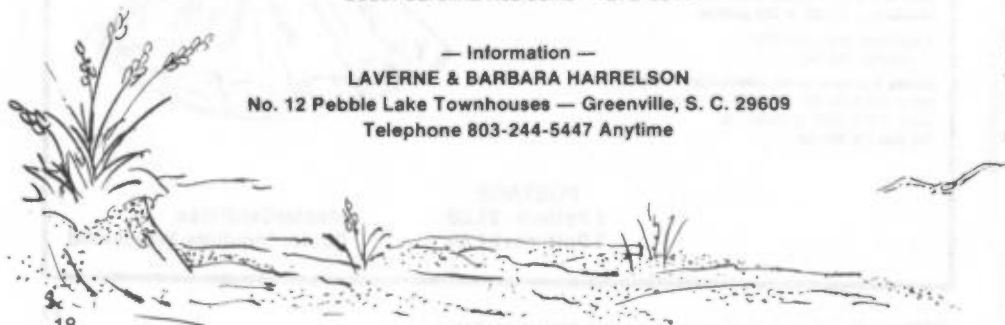
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# THE FLOATING PETTICOAT

Ever hear of a "floating petticoat?" I am always amazed at the creative and resourceful thinking and doing that dancers do, sometimes out of necessity.

Don and Marilyn Woods live in L'Anse in the upper peninsula of Michigan. That is way up north. Don is the caller for the Red Rockers and Marilyn is the keeper of the "floating petticoat." There are no square dance clothing shops in their area so the dancers resort to catalog shopping, rummage sales, and trading.

Just to show you how remote the town of L'Anse is, Don is the supervisor of a prison camp, where, to quote Marilyn, "The biggest guards are the bears."

Before Marilyn sends in an order to the catalog company, she sits down with dancers and they leaf through the book picking out their purchases. While ordering she gets a few extra pettipants to keep on hand until new dancers get their orders filled. Until dancers can afford to purchase their own petticoats, Marilyn loans them the "floating petticoat." The

by Bev Warner  
Saginaw, Michigan



same goes for patterns and fabric. The square dancers are one big family exchanging and working together.

Don and Marilyn Woods are fun people. They attend the Labor Day Workshop with the Michigan S.D. Leaders Association every year and are always involved in skits and after-party doings. They need to let their hair down after being cooped up with those bears all winter!

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# FAVORITE RECIPES OF SQUARE DANCERS

A SPECIAL PROJECT THAT YOU'RE INVITED TO PARTICIPATE IN

Jerry and Becky Cope have a vision of the Square Dance World working together in a spirit of cooperation, friendliness, and neighborliness such as we have never experienced before, and have made it our goal to get this message to everyone. We want to do our job by promoting square dancing in an unusual way. We want to **SHOW** many dancers working together, and invite **YOU** to be one of them!

We are publishing **FAVORITE RECIPES OF SQUARE DANCERS**, a spiral-bound cookbook with a 4-color cover picturing dancers in full costume that will catch anyone's eye on a bookstore shelf. **WE NEED YOUR HELP!** We want to print your favorite recipes, list your name as the contributor, your club, city, state, country. In between the recipes, **WE TELL THE SQUARE DANCE STORY!**

This project has a four-fold goal: 1. It promotes square dancing - everyone collects cookbooks! 2. It can be used as a fund-raiser for your club to plan some of the **FUN** activities you're going to do this year. 3. It will tell the story of our rich heritage, keep our myths alive, teach our Ten Commandments, and **SHOW** how dancers have more fun! 4. It will help us finance our campaign to promote a vital Square Dance Spirit. We want recipes from **EVERYWHERE**, and this is your invitation to be included!

Send us your favorite dessert, finger foods, casserole, and salad recipes. List your name, city, state, country, and club. Send **NOW** (deadline is July 15) to: **FAVORITE RECIPES**, P.O. Box 129, Dillard, Ga. 30537. If you would like more information, please call Becky at **COPECREST DANCE RESORT**, 404-746-2134.

---

Include us in the **COOKBOOK THAT TELLS THE SQUARE DANCE STORY!** Here's our recipe: (Submit one in each category **(1) Favorite Desserts, (2) Finger Foods, (3) Favorite Casseroles, and (4) Salads**) Print ingredients first, then directions for recipe.

Recipe submitted by: \_\_\_\_\_

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Are you a caller      Club Officer      Other

Here's our recipe:

Share **WHAT SQUARE DANCING HAS MEANT TO ME** with us, a short sketch in your own words. Several will be chosen to print. If your club has a special project you're proud of, share that information, also! We want this **COOKBOOK** to really tell our story!

**Say Y.E.S. to the Square Dance Spirit!**





# PHABULOUS PHILLY

## LEGACY VII REPORT



Memories come back fresh, flavorful and flooding our senses as we think about our good "family fun" with 150 "trustees" of Legacy (leaders of the square dance activity) at the beautiful but rambling Marriott Hotel in Philadelphia, May 9-12. (This meeting phittingly phollowed our phirst spring conpherence in "Phenomenal Phoenix.") (May, p. 46)

The ingenious theme, created by program chairmen Bob and Agnes Semith of Illinois, was "Our S/D Family," complete with a photo family tree, breakout sessions with unusual titles ("Mommy, Where Did I Come From?" "How To Get the Gang to Pick Up Their Underwear"), and an entertaining evening game of "Family Feud" based on answers to the 1985 LEGACY survey. On a more serious note, various committee meetings of the international organization were held and much time was given to Mini-LEGACIES, their purpose and promotion.

The subject that generated the most discussion was Dick and Jan Brown's surprising Survey Report, with its computerized analysis of over 7,000 survey

forms return to date. Some of the findings:

"Pleasure of dancing," "leadership" and "round dancing" were the three items in the multiple choice section of the survey that do not seem to be following the "trend upward" but were rated even lower in this survey than in the last. Among the many written comments read and recorded, high on the list of priorities for attention were: "too many calls...," "graduates ill-prepared...," "problems with levels...," and "callers inadequate in many ways..." Watch future issues for a complete survey report, as well as the listing of resolutions from LEGACY VII.



A new award, the LEGACY Heritage Award, was presented for the first time, and the recipients were Bob and Becky Osgood, for their long-time



service to the square dancing activity and their work in square dance communications. Bob was one of the founders of LEGACY, with fellow editors Charlie Baldwin and Stan B.

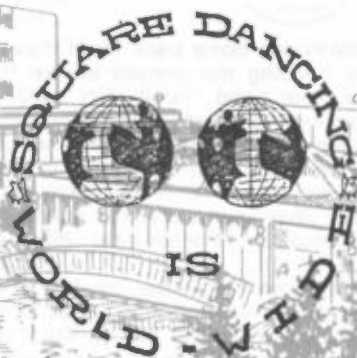
A few other highlights of the four-day conclave are listed here:

- An excellent all-singing call MS dance was enjoyed by all on Saturday evening, with many trustee callers and cuers participating.

- Problems in today's square dance activity were acknowledged but the total mood was upbeat and positive as the trustees discussed solutions and resolutions to make action possible.

- Bob and Dottie Elgin are the new chairmen. Serving with them on the board of directors are: Stan and Cathie Burdick, Walt and Louise Cole, Herb and Erna Egender, Howard and Maydonna Gilmore, Gordon Goss, Harriet Kellen, Dan and Mary Martin, Gene and Alice Maycroft, Vivian McCannon, Phil and Diane Rutter, Bo and Agnes Semith, Ernie and Barbara Stone, Chet and Julia Vetter, Bill and Colleen Wilton. Vera Chestnut will continue as executive secretary.

- Executive committee couples are the Elgins, Martins (vice-chairmen), Burdicks, Coles and Semiths.



Readers wishing the LEGACY packet of promotional ideas for SQUARE DANCE MONTH, September 1985, may write to the Burdicks at P.O. Box 488, Huron OH 44839. Stan and Cathie were appointed chairman, replacing pro tem appointees Frank and Helen Cavanaugh. (June p. 50)

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# CALLERLAB PHOTOS



Jen Jones receives the Milestone from Bob Van Antwerp; Shirley Jones looks on.



Bob Osgood presents the Silver Spur to Herb & Erna Egander.



Recipients display their Quarter Century Certificates.



Chairman Van Antwerp passes gavel to new chairman Cal Golden.



1985-86 Executive Committee and staff pose in a quiet moment.



Bronc Wise, Ernie Kinney, Tom Perry sing old western songs with "borrowed" bass, Wayne McDonald.



The Board of Governors and their wives.



Dick Leger celebrates his Milestone with family and chairman.

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The purpose of a Round Dance Rating System is to provide for rating round dances according to complexity. The system should be one that can be readily used and understood by all those involved in round dancing.

Since Dave Fleck, who had been providing point ratings since 1979, was retiring and the committees had nearly completed the writing of the Roundalab Phases, much time at Roundalab's Eighth Annual Convention was spent in re-examining the Fleck Point System for rating round dances as well as considering several other proposals.

After maximum participation at the Convention, the attendees enthusiastically endorsed the recommendation that Roundalab adopt the "Roundalab Phase Rating System" which will identify a dance relative to the Roundalab Phases. Specifically, the system will identify a dance with a Roundalab Phase Number with a plus of no more than 2 to indicate steps in the dance which are in Phases higher than the basic rating or unphased steps or movements. For example: Roundalab Phase II + 2 would indicate a dance in-

cluding Roundalab Phase I & II figures but with two figures in Phases above Phase II. Since the system is simplified and leaves little room for error the Committee felt each choreographer should assume the responsibility of rating his own dance before publication. If, however, the choreographer chooses not to rate his own material, it can easily be accomplished by any person using the Roundalab material.

The Committee further recommended that, by 1986, the Roundalab Classic List be revised to reflect these changes.

At the same time the membership was adopting this new system, the membership was also restructuring the Standardization Committee so that all activities in each of the Phases would be under one Chairman. Chairmen of the Standardization Committee are Ty and Ann Rotruck (CO). Chairmen of Phase I (Beginning) & II (Easy) are Clancy and Betty Mueller (IN); Phase III (Easy Intermediate) are Bob and Barbara Wilder (TX); Phase IV (Intermediate) are Horace and Brenda Mills (AZ, CA); Phase V (High Intermediate) are Wayne and Barbara Blackford (FL); and Phase VI (Advanced) are Irv and Betty Easterday (MD).

The Phase material has been distributed to all Roundalab members. An alphabetical compilation of the Six Phases, enabling all interested persons to rate round dances, will soon be available from Roundalab.



Bob Bennett



Jack & Muriel  
Raye



Bob & Vivian Bennett  
Owner & Executive Directors

## THUNDERBIRD



Chuck Myers



Bud Whitten



Tommy Russell

TH233 BABY'S BACK AGAIN— Bud Whitten

TH235 CAB DRIVER— Gabby Baker/Chuck Mashburn (Duet)

TH236 DO I EVER CROSS YOUR MIND, Chuck Myers

TH237 LITTLE RED WAGON, Bud Whitten

TH238 GONNA GO HUNTIN' TONIGHT, Bob Bennett

TH239 GOOD OLE DAYS ARE RIGHT NOW— Gabby

Baker/Chuck Mashburn (Duet)

TH240 FOOD ON THE TABLE, Tommy Russell

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Sneaky Snakes/Vivian Bennett

TH530 Under the Double Eagle/Betty Heath

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TH531 EAST TEXAS SUNDAY

MATINEE/FEUDING

TH532 ROCK-A-BILLY FEVER/

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lene & Steve Bohannon



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Gus has been teaching and calling for 50 years, starting with 4-H clubs and YM-CA's in the Cincinnati area. His calling

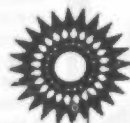
on the WCPO-TV and WLW-TV Diamond Jamboree S/D Show was a primary factor in the popularity of the activity.

The philosophy of Gus' teaching is that square dancing is something to enjoy both in the dancing itself and in the fellowship inherent in the activity.

In 1953, Gus and Marian, with their five children, purchased a farm, living in the house and converting the barn into a square and round dance center, the Hayloft. The barn has been a virtual beehive of dancing activities over the years and has been kept in good repair with the help of the dancers. Gus' love of dancing and his good humor, blended with his calling experience, and Marian's round dance cueing, make dancing at the Hayloft a delightful experience.

Southwestern Ohio dancers thank Gus for 50 years of square dancing!

*Phil Van Lokeren  
Glendale, Ohio*



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- LR10091 Light In The Window, Grady Humphries

- LR10094 Sentimental Ole Me, Bill Wentz
- LR10095 Easter Parade, Bruce Williamson
- LR10101 We Go Together, Bruce Williamson
- LR10106 Master Jack, Sam Rader
- LR10109 Monster Mash, Bruce Williamson
- LR10110 Up On The Housetop, Bruce Williamson

### HOEDOWNS:

- LR10076 Blue Ridge Mt. Memories (Clog) B/W Melody Hoedown
- LR10077 Cotton Eye Joe (Texas Style) B/W Long Journey Home
- LR10097 Golden Slippers B/W Tennessee Wagner (Clog)

### LINE DANCE:

- LR10096 Reggae Cowboy/Brown Eyed Girl, C. Moody & Moody Bros.
- LR10099 Take A Letter Maria/I Love You, David Moody
- LR10098 Look What We've Done To Each Other, Ray Roberts
- LR10100 Red Neck Girl, C. Moody & Moody Bros.
- LR10104 Amos Moses, Oscar Burr



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- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill O

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- 4B-6047 TIGHT FITTIN' JEANS— Mike
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- Q-832 RIGHT OR WRONG— Gloria Smith
- Q-831 MAN IN LOVE— Stan Brooke
- Q-829 DOUBLE SHOT OF MY BABY'S LOVE— Gary
- Q-828 MIDNIGHT FIRE— Gloria Smith
- Q-827 I'M ONLY IN IT FOR THE LOVE— Gary
- Q-826 SHE'S A HEARTACHE LOOKING FOR A PLACE TO HAPPEN— Stan
- Q-825 SWINGIN'— Romney
- Q-824 HIGHWAY 40 BLUES— Lee
- Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
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Thirty-Fifth

## National Square Dance Convention\*

P.O. Box 44183  
Indianapolis, Indiana 46204

June 26, 27, 28, 1986

### KEY PERSONNEL

General chairmen for the 1986 National Convention in Indianapolis, Indiana, are Ernie and Barbara Stone. Don and Eleanor Walker will serve as assistant general chairmen. Their staff includes the following chairmen: Bill and Louise Menk, business; Jim and Becky Long, education; Ron and Pat Herr, program; Jerry and Janey Adams, registration and housing; Phil and Rose Cleary, services; Larry and Connie Nance, social and special events; Jerry and Mary Ann Hibler, publicity.



### PRE-CONVENTION MEETING

On a Saturday last April, more black and white was worn about than was seen in May on race day. More than 4,000 dancers attended the pre-convention dance called and cued by Indiana staff. 5,800 dancers registered for the 35th National Convention, an impressive start. All attention and energy is now directed toward staging the best convention ever held in the beautiful and spacious Hoosier Dome/Convention

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### BACK HOME IN INDIANA

When the National Convention promenades to Indianapolis in 1986, after a 20-year absence, the reconvening "back home in Indiana" will be a pleasant contrast for dancers. Indianapolis has seen a rejuvenation of its downtown, site of the Hoosier Dome. Nearly \$200 million in developments will be completed by convention time. Two new hotels have opened and a third is planned. In the last two years, 18 restaurants have opened within walking distance of the convention site. Shuttle trolleys operate and carriages cart sightseers around the downtown area. Fast interstate routes make suburban hotels and motels less than ten minutes from dancing.

**TRAVEL:** 138 flights arrive daily in Indianapolis. Among the 15 airlines is Delta, designated the official airline of the 35th Convention, which guarantees flying dancers the best rate available. Indianapolis is an easy drive from most major cities.

**CAMPING:** Special camp sites for the convention total 2,200 and arrangements include transportation to the convention center, only 45 blocks away.

**CLIMATE:** Indianapolis averages 71.7 degrees and June can be comfortably balmy. June averages 4.09 inches of rain; a dry convention is a good bet. Relative humidity averages only 62 percent in June at 1 p.m.

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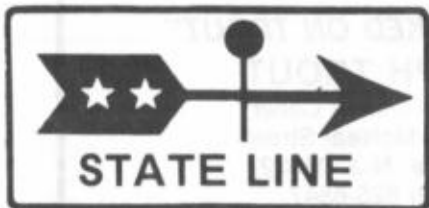
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5/5 - 11 Bob Barnes FL Plus Rds B. Barnes	5/12 - 18 James Maxey Paul Walker FL Mainstream Intro to Festival Dance	5/19 - 25 Bob Christian AL Mainstream w/shop Plus	5/26 - 6/1 Bud Whitten GA Mainstream/Plus	6/2 - 8 Joe Prystupa FL Plus/A startup
6/9 - 15 Red Bates MA A1 w/shop A2	6/16 - 22 Don Hanhurst FL PLUS Rds L Hanhurst w/shop intro/A	6/30 - 7/6 Johnny Walter FL Smooth & Easy A2	7/7 - 13 Ralph Echols VA PLUS w/shop EXP	7/14 - 20 Roger Chapman FL Advanced
7/21 - 27 Dale McClary, FL A1 Rds Judy/Russ Tremblay, FL/MA w/shop A2	7/28 - 8/3 Joe Porritt KY Plus w/shop intro/A	8/4 - 10 Harry Lackey NC Adv/C1 startup w/shop C1	8/11 - 17 James Maxey FL Lonnie Ligon FL SADE HAWKINS (Singles Week) MS w/shop Plus	8/18 - 24 Phil Kozlowski IN James Maxey, FL Plus w/shop QS EXP
8/25 - 31 Dave Taylor IL PLUS w/shop QS/E/EXP	9/1 - 7 Bob Barnes, FL A1 Rds B. Barnes w/shop A2	9/8 - 14 Bob Augustine LA PLUS w/shop A1	9/15 - 21 Jerry Barrett FL/KY James Maxey, FL PLUS w/shop QS/EXP	9/22 - 28 Rudy Blackwell NC PLUS w/shop QS/EXP
9/29 - 10/5 Bill Ford FL PLUS w/shop QS/E/EXP	10/6 - 12 Bobby Keefe Tony Oxendine SC Rds Jim & Joyce Ashworth, GA A2 w/shop C/L	10/13 - 19 Doc Gray FL Advanced	10/20 - 26 Dick Barker, GA Wayne Smith, MS PLUS w/shop QS/EXP	10/27 - 11/2 Whit Brown, FL James Maxey, FL SHRINES/ ASSOC PLUS

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#### NEW YORK'S NEW OUTFIT MAKES ITS DEBUT

Helena LaBounty of Keeseville, N.Y. and Lorraine Bowen of Hudson Falls, N.Y., while on a camping/dancing weekend in the Adirondacks, decided that New York dancers should have a colorful square dance outfit to wear to national and state conventions and festivals.

Both women and their husbands are members of the Northway Squares—the club with a membership of 162½ squares of dancers, callers and cuers; the club that has no dues, no officers, no meetings; the club that keeps dancers dancing with a program of no calls above Mainstream!

Helena, a great seamstress, whose husband Bob is a caller, designed a costume called "Hands Across the Border" worn by Canadian and American dancers. Bob and Helena were featured in ASD a few years ago when the float they designed and helped decorate won first prize in a parade.

Lorraine and her husband, Bob, own and operate a square dance shop, Bowen's Dancing Duds. Lorraine designs and sews many of the costumes she sells.

The outfit these women designed is called "The Eastern Bluebird Design—a costume design with the New York dancer in mind."



The beautiful royal blue outfit with its paint-by-number bluebird, flowers, and "I Love N.Y." heart on white background stands out on any dance floor. New York state dancers should enjoy wearing this special costume, and be appreciative of the women who designed it. A kit with the bluebird logo design and a list of all materials and supplies needed to make an outfit is available for \$3.00 from Bob and Helena LaBounty, Prospect Rd., Keeseville NY 12944 or Bob and Lorraine Bowen, Box 227 Waughn Rd., Hudson Falls NY 12839.

Mary Jenkins  
Olmstedville, New York

#### CORRECTION: PSMS, MAY ISSUE

Walt Cole has written in answer to an inquiry that the choreo in "Timing's the Thing" results in side men with partners/head men with opposites. Callers using that figure will want to add *head ladies chain..* Under "Modular Caller," the fourth sequence should read *around two*. In the sixth sequence, *all star thru* following *ends star thru* was omitted by the typesetter. Please excuse our errors.



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Henry Fischer read about the pig in BCT, April 1985. Here is his answer:

While the Melody Mates Square Dance Club of Oceana County, Michigan, is famous for its annual Asparagus Dance, the second Saturday of June each year, it once held a "Goat Dance" which was the brain child of energetic members, Ernie and Connie Paggett. They slaughtered one of their own herd for goatburgers and brought a lively young Billy to the Shelby School gym where it played in a small corral beneath the caller's podium.

Popular West Michigan callers, Johnny Quinn and the late Ken Gilmore, called the dance. The frisky kid glanced inquisitively at the happy crowd but displayed only a hungry appetite for the ladies square dance skirts. When the *tea-cup chain* was finished, Ken lowered the mike to the curious animal and he promptly responded with a loud and emphatic, "Baaa."

Door prizes were goat milk, goat cheese and goat fertilizer pellets. Goat badges were provided. Connie prepared the goatburgers in the school kitchen and the pungent odor could be detected

## SEQUEL



in the parking lot, in the football stadium, and several miles up U.S. 31.

Even though this event was held some years ago the memories, and, some declare, even the aroma linger on. It perhaps did more than any other thing to put the club and Shelby forever on the map.

If you see a square dancer wearing a Melody Mates "Goat Badge" be he a snowbird wintering in the south, your corner at the national convention or a local dancer at the Asparagus Dance, go to him and say, "Baaa."

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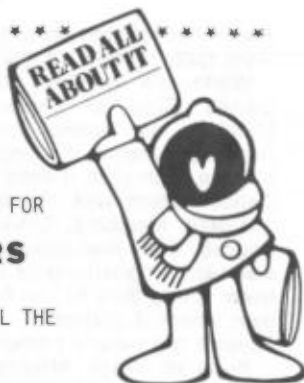
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Dancers aboard the Song of Norway last March 16-23 found dancing on shipboard challenging because the wave action made for interesting footwork and balance. Ports of call were Grand Cayman, Jamaica and Cozumel, Mexico. Dancers represented the states and provinces of Arizona, Texas, Washington, Ohio, British Columbia and Alberta. Tour escorts Jerry and Janice Jestin are pictured at the far right.



Pictured above are some of the 260 dancers from 16 states and Canada who were housed and danced in the deluxe Sonesta Beach Hotel during the Bermuda S&R/D Convention last January. Three halls of dancing featured Mainstream, Plus and Advanced programs. Workshops were conducted each morning and dances each evening. Afternoons were for sightseeing; however, over 200 dancers journeyed out to St. George's to partake of the historical ceremony and dance to a guest caller, Clyde Houston. Over 200 dancers visited the Market Place and danced to another guest caller, Danny T-Bow.

The convention boasts excellent calling and cueing, wooden flooring, its own fashion show coordinated by Mary O'Connor, marvelous room accommodations, delicious food, delightful weather. Bermuda's friendly atmosphere and square dancers are a perfect blend.

The 1986 dates are January 12-19, with same staff pictured above, Carl and Betty Hanks, Bettye and Charlie Procter, Gerrie and Jim Purcell, Clint McClean, Trina Tadgell, Bob and Norma Silva. For information write PO Box 145, Avon MA 02322.

## IMPORTANT NOTICE FROM HI HAT ROUND DANCE RECORDS OF INTEREST TO DEALERS

Somewhere along the line there seems to be some confusion about the availability of **HI HAT ROUND DANCE RECORDS**. In order to clarify the situation, perhaps it would be a good idea to explain things again so there will be a clear understanding of how our company is structured. First of all, the name of the company is **HMS ENTERPRISE**. The **H** is for **HI HAT**, the **M** is for **Metzger**, the **S** is for **Siegel**, and the word *enterprise* needs no explanation. Record ordering is placed through **HMS ENTERPRISE**, as well as dealer information and dealer inquiries. All shipping, receiving and billing is done through and by **HMS ENTERPRISE**. The only change that was made was from whom and where to order the round dance records. The most important reason this was done is that it affords us better inventory control. Another reason is that Corsair went out of business and left a void that needed to be filled. Therefore, it was decided that **HMS ENTERPRISE** would be the sole distributor of **HI HAT ROUND DANCE RECORDS**.

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## OF INTEREST TO CHOREOGRAPHERS

If you wish to write a dance to a HI HAT record, the first step is to find out if the tune is available for choreography and not promised to someone else. Once that has been determined the next step is to submit a cue sheet for review. For this information, write to:

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## OF INTEREST TO EVERYONE

There are three record labels that are now being produced by **HI HAT ROUND DANCE RECORDS**: **MERRY-GO-ROUND (MGR)**, **HI HAT** and **PRIVATE STOCK (PS)**. Each series is identified by its own distinctive label and each represents a dance level of its own. The **MERRY-GO-ROUND** record is identified by red print on a white background with a picture of a carousel on the label. This label is geared for the fun and easy level dancer. The **HI HAT** logo is still the same, and designed for the easy-intermediate to high-intermediate dancer. The **PRIVATE STOCK** record is identified by black print on a white background and has a silhouette of a dancing couple on the label. **PRIVATE STOCK (PS)** is tailored to fill the needs of the high-intermediate and above dancer.

We at **HI HAT** hope that the above information clears up any doubts, rumors or confusion regarding the where, why, and how of the status of **HI HAT ROUND DANCE RECORD COMPANY**.

*Happy Dancing to all!*  
**Pete Metzger & Bob Siegel**



## HEM-LINE

### COUNTED CROSS-STITCH

The cross-stitch design pictured won Honorable Mention in the Creative Stitchery Division of the Texas State Fair. Judy Thomason of Denton, Texas, worked the design on 14-count aida cloth. Her sketch was inspired by a painted couple folk dancing in a book on tole painting. She plans to transfer the design to graph paper for photo-copying when she has time, but states that this craft project took her a year to complete. Why? Her husband, Toby, is a busy square dance caller. They have three children under fifth grade age. Judy works part-time drafting drawings for an engineering and surveying firm, has a Brownie troop, teaches Sunday school and runs a small square dance shop in her home.



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- 1220 You Can't Judge A Book by Its Cover, Murry Beasley\*
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- 1217 Head Over Heels in Love, Caller: Murry Beasley\*

### BEE SHARP RELEASES:

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- 119 Around the World, Caller: Toots Richardson\*

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- 726 Bunny Hop/Hokey Pokey, Cued by Johnnie Wykoff

\*Flip Instrumentals

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# Calling Tips

In *Minnesota Callers Notes* under the topic "Flow Talk," Gary Nevalainen lists ten basic ideas callers may use to make their dances more danceable:

1. Be careful how you follow movements, such as *walk and dodge* or *run*, which end with dancers moving in different directions. The next move should be comfortable for all dancers.
2. Avoid overuse of *sweeps*, *veers* and *turn backs*. We dance best when we are moving forward.
3. Add a *couples circulate* before you bend a two-faced line. It's much better for the centers.
4. Add a *centers trade* (or other moves which begin with the centers, such as *fan the top*) after moves like *scoot back*, *flip the diamond*, *single circle to a wave* or *follow your neighbor and spread*. Add a *centers trade* (or another move which ends with the centers active) before moves like *recycle* or *linear cycle*.
5. Use good timing. It is impossible to make your choreography flow if you don't time your dance properly.
6. Don't forget to check the smoothness of action for the women. They're half of your floor.
7. Use the principles of good flow in your DBD figures, but don't confuse

what looks uncomfortable because of unfamiliar positioning with what is uncomfortable because of body flow. If the flow is good, the dancers will become familiar with it and it will dance.

8. Watch for over-flow, and for routines which move a particular dancer around and around the same quarter of the square. Also be aware of the available floor space when you use certain routines.

9. Don't fall back on the lame excuse about dancers becoming bored if we eliminate the questionable flow from our dances. More than enough good danceable combinations exist to keep even the most avid dancer interested. It just takes a little more work on the caller's part. Most of the time, a minor adjustment will improve the danceability of a particular sequence.

10. Never stop looking to improve the flow of your dance. There is always some little thing you can make better than it was.

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# Dancing Tips

by Harold & Lill Bausch

Like it or not, or admit it or not, we are currently faced with a big problem in square dancing. We are in the middle of changes that could really deplete our numbers. It is the same problem, more calls or fewer calls. Changes are being made, while some things remain the same.

The change I notice is that more and more areas are starting to designate their clubs as Plus clubs. The thing that remains constant is that beginners classes in most areas are still approximately 20 to 25 nights in duration.

Talk to callers and you get one set of ideas; talk to dancers and you get another.

During recent travels I have had dancers tell me, "I liked it better 10 or 12 years ago when no levels or programs were designated." Talk to callers and you hear, "We must hold down the number of new calls." Dancers say, "We enjoyed the Quarterly Selections," callers have been voting no new Quarterly selections.

Since we have had fewer and fewer Quarterly Selections, the result has been more and more clubs going to Plus calls, and smaller and smaller crowds.

Three years ago I marveled at the way some clubs were maintaining the crowds at their dances, and the way they were holding the line by designating their clubs MSQS. Today you go into that area and you find the clubs listed as Plus clubs, and the crowds are starting to dwindle. (Callerlab decreed — no MSQS programs.)

In metropolitan areas certain strong clubs will prosper and grow, but at the same time others will fade and fold. The end result will be fewer clubs and fewer dancers in all.

What is the answer to all this? I don't profess to know, and I do not believe Callerlab as a whole knows either. The only thing I can add is that I see the

salvation of clubs only in strong local leadership — leaders who know the needs of their area and are strong enough to lead in that direction.

Local callers for the most part have the interest of their areas at heart, but they are often misguided by the opinions of traveling callers and publicity they read. Any caller who understands the wants and needs of his area, and is willing to serve that need, would be an asset that his area should appreciate and work with.

Callerlab started the Quarterly Selection program to cut down the number of new calls that were discouraging dancers, and started the lists of programs (Basic, Mainstream, Plus, Advanced) to aid dancers in locating clubs that were dancing the calls they wanted to dance. However, the program idea has had the sad effect of pushing dancers to attain their highest level of proficiency, to the detriment of the local club.

The result has been less club harmony, fewer people willing to aid their clubs in promoting classes, and fewer willing to serve the club as officers. They are too busy working their way up the ladder!!

Some ideas that we might research are: Caller-operated clubs—once a caller is dependent on making the club a success in order to further his finances, he will tread lightly. Clubs may wish to drop any designations of program, leaving the dancers to choose which callers will entertain them and still keep them dancing. I realize that dancers may get "burned", but usually only once. That is to say, they may attend a club that is not to their liking or ability, but they find this out quickly and will locate clubs to their liking. Or — going against the wishes of Callerlab, a club might choose to designate the club as a Mainstream club, but also using certain Plus calls. (they must publicize this) My fellow members of Callerlab are liable to say that Harold is speaking out of turn, and not following rules, but I am speaking of the survival of some of our clubs and that is important, too. (I am still pro-Callerlab.)

The time may come again when labels are not as important as knowing the ability and philosophy of the caller when choosing which dances to attend. That

**Continued on Page 77**



by Bob Howell

# easy level

Jack Murtha of Yuba City, Cal., has produced a record that has three great circle dances and mixers on it. The Beat will send all youngsters and many oldsters rockin'. Wonderful music and nice routines. Instruction booklet accompanies the record. A must for the one-night-stand caller, it is called **Circle Dances & Mixers, Square Dancetime SD500**.

MacMcCullar of San Luis Obispo, Cal., owner of Sunny Hills records has just released the record, **Hello, Hello, Hello**. I wrote a mixer on the April 1971 Easy Level Page, but the music was difficult to find, so here is a repeat of the dance now that the music is available.

## HELLO MIXER

RECORD: Sunny Hills 5001

FORMATION: Double circle, partners facing. Man's back to center of hall.

MEASURES:

- 1-4 Shaking right hands and acknowledging partners, sing *Hello, Hello, Hello* (one handshake on each *Hello*) and then wave hand, palm facing partner, and sing *Hi* on the fourth count.
- 5-8 Do-sa-do partner and move one place to right to new partner.
- 9-12 Repeat measures 1-4.
- 13-16 Repeat measures 5-8, except that dancer assumes open promenade position on the 16th measure with second new partner.
- 17-18 Walk forward in line of direction four steps (men begin on L foot, women on R)
- 19-20 Turn toward each other and continue turning to face reverse line of direction, back up four steps.
- 21-22 Walk back toward original starting point in RLOD four steps.
- 23-24 Turn alone again, back up four steps to end facing same partner.
- 25-28 In butterfly position with arms extended to each side, balance to gent's left (ladies' right), balance to gents' right (ladies' left) and repeat each balance left and right.
- 29-32 Still in butterfly position, walk around as a couple (butterfly banjo position) and end facing each other ready to begin again with a right handshake.

Eda Weger of Cleveland, Ohio, wrote the following very simple trio mixer which she uses with her Senior Adult groups. She calls it her...

## SERENDIPITY TRIO

FORMATION: Three persons facing three persons in a circle.

MUSIC: Any 64-count jig, reel, hoedown or singing call.

ROUTINE:

- 1-16 All circle left once around
- 17-24 In lines go forward and back
- 25-32 All do-sa-do the opposite person.
- 33-40 Center person turns R-H person by the right.
- 41-48 Center person turns L-H person by the left.
- 49-56 In lines go forward and back
- 57-64 All pass thru to a new line of three.

Here is another variation of a "mini" Virginia Reel from a square formation, as called by Steve Metz of Fairbury, Illinois, at Folk Valley.

## VIRGINIA REEL SQUARE

FORMATION: Square

MUSIC: *Bracken*, Top 25231 or any hoedown

INTRO: Circle L, circle R, allemande left, grand right and left, meet partner and promenade.

FIGURE:

Couple #1 swing, promenade the outside ring, #2 and #3 wheel out and follow them

#4 arch, #1, 2 and 3 dive thru, make two lines, face partner, do-sa-do

#1 reel with a right (pigeon-wing\*, palms up) 1½, lines with a left, partner center with R

Next with a L, partner R, next with a L, partner R; End of line, end of hall, couple #1 arch, 4, 3 and 2 under (W roll across partner to be on his R)

Promenade home (all turn L), everybody home, everybody swing.

Couple #2 leads from top, #3 and 4 follow, with #1 couple making first arch. #1, 4, 3 will promenade home.

Couple #3 leads from top, with couple #4 and 1 following, and 2 making first arch. #2, 1 and 4 promenade.

Couple #4 leads from top, #1 and 2 following and #3 making first arch. #3, 2 and 1 promenade home.

\*Elbow swing can be used if preferred.



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GR17084 STREET FAIR, Two-step by Paul & Laura Merola  
Vocal cues by Lou Lucius

Mae Fraley of Rockville, MD, shared this contra with me a few years back and I use it with great success.  
She calls it...

**THE LOST CONTRA**

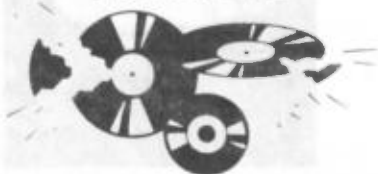
RECORD: EFDSS BR 4, *Caller's Joice*—Jubilee Reel; any 32-bar reel

FORMATION: Duple or Triple Proper

**COUNTS**

- 16 Actives star right below, back by the left
- 16 Actives down center, back, cast off
- 16 Diagonal eight: Actives pass right shoulders, turn right around one, down center, pass left shoulders, turn left around one to progressed place.
- 16 Turn contra corners (or circle six, with beginning groups)

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# DRESS FOR T



Barb Fitch is not a novice when it comes to sewing square dance dresses. "I designed this dress especially for our holiday dancing. The details evolved after making several variations of a similar style. When Kroening's of Baltimore, Maryland, said they could provide me with a petticoat which would complement the white and gold material I had already purchased, the dress was as good as made," said Barb.

Barb used a white sheer nylon tricot with a gold lurex design over a lining of white nylon taffeta. The sleeves she left unlined. She used gold cord laced with nylon beading to outline the sweetheart neckline. The belt was constructed of the same gold cord and beading. Buttons were crystal and gold.

Kroening's provided the white lace with a metallic gold scallop edge to edge the sleeves and the skirt hem. The white organdy petticoat with the gold metallic lace ruffle matched the dress perfectly.

Lee Fitch's gold tie, gold and white towel matched everything Barb was wearing for a sparkling New Year's Eve ensemble. Many dancers are choosing sequin and metallic looks for the holidays. Under the revolving glitter ball, with lights dimmed, the sparkles darted constantly at the Flushing Roadrunners' holiday party.

*Bev Warner*

Rosemary McGuire of Mikado, Michigan makes all of her dresses and most of Irvin's shirts. The two of them always look like they just stepped out of a square dance boutique. Rosemary used nylon ruching, satin ribbons and pearl buttons to trim this dainty yellow gingham print. She also used a regular blouse pattern with a favorite sleeve. When you sew, it's easy to create the look you want.

Rosemary and Irvin have been dancing five years with the Oscoda Shufflers.

*Bev Warner*



What square dancing seamstress is not always looking for new dress suggestions, or for solutions to problems of making creative costumes for those gala dance events? Here are five creations that will provide ideas on design and fabric and shopping! To Bev Warner and to Hazel Burrows, thank you for the photos and stories!

# THE DANCE

Dress companies do something that is a great service for dancers. Sharon Johnson bought this sharp black and white polka-dot dress from Partners Please. She wanted a matching shirt for hubby Dick, but he already had a black one, so the company sold her extra fabric from her dress to trim his shirt. This is not the first time we've seen this done.

Sharon and Dick are members of the Alpena Cement Mixers, Alpena, Michigan. *Bev Warner*



Hazel Burrows models a square dance skirt she made out of a white circular lace tablecloth. Hazel measured the length from the bottom up and cut out the circle for the waist, gathered it to fit and made a waistband from the fabric cut from the center. This saved hemming. One could do the same with tablecloths with ruffles on the bottom. Hazel has two made this way in solid colors.

With the lace tablecloth skirt, different solid-colored slips may be worn. A matching ribbon around the waist completes any costume.

The Burrows dance with two New York clubs: Shirts 'n Skirts of Vestal, and Progressive Squares of Binghamton.



Alice Llewellyn of New Philadelphia, Ohio, looked darling in this baby pink and grey polycotton broadcloth. The puff sleeves, Heidi bodice, and skirt are pink. The midriff, ruffles down each of the eight gores, and the bottom ruffle are grey. She used nine yards of lace, two yards of eyelet trim, and pink satin bows.

Alice and hubby Jack spent their honeymoon touring the west. They danced in Albuquerque, New Mexico; Salt Lake City, Utah; Sioux Falls, South Dakota; Winnetka, Illinois, and Whitewater, Wisconsin. With spending winters in Florida and dancing nearly every night, we wonder where she finds the time to make such pretty dresses.

*Bev Warner*



**Russ & Nancy Nichols**

A couple of quick notes on the recent Callerlab confab: Chuck Stinchcomb remains chairman of the Advanced program committee. Advanced Program ballots will be circulating to the member callers and we should have the updated A-1 and A-2 lists by September 1985. The Challenge program committee is once again chaired by Ed Foote. The balloting for C-1, C-2 and C-3 will follow in order as each of the preceding programs are completed. The controversial "Who's your partner in an ocean wave" was brought to the floor, tabled and no vote was taken. After all those pages were written and all those feelings aired, nothing happened. Was it healthy for our hobby, was it healthy for this magazine, should it ever be brought up again? You decide!

July the vacation month! By the time you read this the 19th National A/C Convention will be history and some of you will have already made your plans to attend the 20th Convention in Virginia Beach. Others will have already registered for the 35th National Square Dance Convention in Indianapolis, June 26, 1986. Still others are making their plans to attend the various campgrounds and resorts throughout the country. We would like to relate an experience of a Washington couple traveling through Ohio. This couple was traveling through Ohio with the *Zip Coder* in hand looking for a place to dance on Monday and Tuesday night. They noticed the various listings for the Toledo area. They stopped and called a contact listed in the directory. They ended up staying and dancing Tuesday, Wednesday, Thursday, Friday and Saturday afternoon, before moving on to Iowa. Now, we know not everybody has the flexibility in their travel plans to be able to stop in an area for a week, but the Toledo area dancers sure made this couple feel welcome. After we received a letter from this couple expressing their

delightful time and how wonderfully they were received, it made us wonder how many other times this has happened across the country. How enjoyable and entertaining this could be! We know that most workshops encourage and roll out the "red carpet" for traveling guests. So, if you haven't already planned your itinerary for your vacation, dust off the directory issue of the *Zip Coder* and set out across the country. You may be pleasantly surprised.

We have written before about the importance of having qualified personnel handling the programming for major festivals and conventions. The position of program chairman is an important and thankless job, but dancers travel hundreds of miles to your event. They deserve the best available. We recently had a disaster in Ohio, where the program chairman was not familiar with Advanced dancing and had several callers, who had made verbal commitments to be there, not show, setting off a bizarre chain of events that ended up shutting down the Advanced hall for the rest of the day. Several couples asked for and received a full refund of their dance fees. The next day they opened the hall with inexperienced Advanced callers and proceeded with the program. It's hard to pinpoint the culprit in this case; however, the responsibility has to rest in the hands of the general chairman for appointing an inadequate program chairman. It is the program chairman's responsibility to get better commitments from his callers. He should have also had an alternative plan of action, just to cover Murphy's Law. There were thousands of dollars spent by disappointed dancers and it's sad that this type of thing had to happen. However, it happens all over the country and if you are a program chairman for your local big event, don't let it happen to you. If you are the general chairman, use utmost caution in selecting your committee heads, be sure they are experienced in their particular assignment. You can ill afford to be giving refunds out of your hard-earned revenues. We truly agree with the dancers who asked and received their money back. This particular convention is fortunate they didn't have to refund more than they did, because they did not deliver as advertised. We are strong believers in the fact

**Continued on Page 77**



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# Creative Choreography

by Ed Fraidenburg

## CALLERLAB EMPHASIS CALL

### PEEL OFF

Starting formation: One couple following another couple, box circulate, or Z. Description: Lead dancers turn away from the center of the starting formation, walk in a semi-circle to become the ends of a new line (remaining within their own foursome). Trailing dancers step forward and do a U-turn back (away from the center) to become centers of the new line.

From couples in tandem, the result is a line of four. From a Z, result is a two-faced line. From *box circulate*, result is a two-faced line.

NOTE: From *box circulate*, some adjustment is required to get "good" two-faced lines.

### SAMPLE CHOREO:

Heads star thru, zoom, peel off  
Ends crossfold, touch  $\frac{1}{4}$   
Split circulate, single hinge, boys run  
Wheel and deal, left allemande...

Heads square thru four, centers in  
Cast off  $\frac{3}{4}$ , ends fold, peel off  
Ends trade, cast off  $\frac{3}{4}$ , ends crossfold  
Peel off, ends fold, square thru  $\frac{3}{4}$   
Trade by, left allemande...

Heads lead right and circle to a line  
Spin the top, girls fold, peel off  
Girls trade, couples trade,  $\frac{1}{2}$  circulate  
Bend the line, you're home...

Heads pass thru go round one to a line  
Pass thru, wheel and deal, peel off  
And roll, double pass thru, peel off  
Pass thru, boys crossfold, star thru  
Ferris wheel, square thru  $\frac{3}{4}$   
Left allemande...

Heads lead right and circle to a line  
Pass the ocean, swing thru, girls fold  
Peel off, girls trade, all  $\frac{1}{2}$  circulate  
Bend the line, you're home...

Heads square thru four, swing thru  
Boys run, bend the line, left touch  $\frac{1}{4}$   
Peel off, half tag, half trade  
Half circulate, right and left grand...

Heads lead right and circle to a line  
Right and left thru, curlique, peel off  
Promenade home...

Heads pass thru go round one to a line  
Touch  $\frac{1}{4}$ , circulate, peel off, ferris wheel  
Centers flutter wheel, zoom, turn thru  
Left allemande...

Heads pass thru go round one to a line  
Curlique, center four peel off  
Two boys trade, all four boys run  
Centers recycle, sweep  $\frac{1}{4}$  and  $\frac{1}{4}$  more  
Others cloverleaf, bow to partner...

Heads lead right and circle to a line  
Right and left thru, rollaway, touch  $\frac{1}{4}$   
All eight circulate, centers walk & dodge  
Girls peel off, bend the line  
Boys face in, all pass thru, wheel & deal  
Zoom, girls swing thru, step thru  
Star thru, ferris wheel, zoom and  
Pass thru, left allemande...

Heads pass thru, go round one to a line  
Touch  $\frac{1}{4}$ , centers circulate, all peel off  
Couples circulate, boys run, recycle  
Swing thru, right and left grand...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , circulate, centers walk  
And dodge, boys peel off, bend the line  
Girls touch  $\frac{1}{4}$ , center four flutter wheel  
Ends circulate, face in, same two  
Lead right, left allemande...

American Square Dance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Square Dance, PO Box 488, Huron OH 44839.



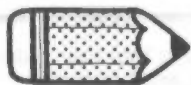
## CALLERS' QUESTIONS



**Q:** I have read in several publications complaints about callers calling *above* the advertised level, "star tips," etc. My question is: what is a caller to do when some of the dancers in attendance are not capable of dancing the advertised level? Are not those dancers who came expecting to dance a particular level entitled to that level dance?

**A:** If at all possible stick to the advertised level. It's up to the sponsoring organization to adjust the level, up or down, if it is deemed necessary. Check with someone in authority, suggesting a change or perhaps a multi-level program, keeping in mind that everyone who pays their way in deserves to dance. Remember, no matter who makes the decision to alter or not to alter the program, it's you, the caller, who gets the blame when some of the dancers are unhappy.

## REVIEW



### LOAD THE BOAT

**Callerlab Definition:** From lines of four, with centers facing in and the ends of each line facing the same (in or out) direction, the end dancer will move forward around the outside, passing right shoulders with three moving people and turn  $\frac{1}{4}$  in to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the center four dancers pass thru, turn their backs to their partners (quarter out), do a part-

ner trade (with new partner) and pass thru.

**NOTE:** Nowhere in this description does it say: *star thru, California twirl and pass thru.*

### SAMPLE CHOREO:

Heads square thru four, split two  
Go around one to a line, load the boat  
Swing thru, recycle, left allemande...

Heads lead right and circle to a line  
Load the boat, swing thru, recycle  
Right and left grand...

Heads lead right and circle to a line  
Pass thru, bend the line, flutter wheel  
Load the boat, swing thru  
Right and left grand...

Heads lead right and circle to a line  
Flutter wheel, load the boat, swing thru  
Same sexes trade, right and left grand

Heads square thru four, swing thru  
Boys run, ferris wheel and spread  
Pass thru, wheel and deal, girls pass thru  
Split two, round one to a line  
Load the boat, boys split two  
Round one to a line, load the boat  
Touch  $\frac{1}{4}$ , boys run, wheel and deal  
Ocean wave, all circulate, explode and  
Load the boat, left allemande...

Heads lead right and circle to a line  
Right and left thru, heads only rollaway  
Load the boat, touch  $\frac{1}{4}$   
Right and left grand...

Heads pass thru, go round one to a line  
Pass thru, wheel and deal and spread  
Load the boat, star thru, ferris wheel  
Square thru  $\frac{1}{4}$ , slide thru, pass thru  
Wheel and deal, pass thru  
Left allemande...



NEW  
IDEA

### TRANPOSE TO A DIAMOND/ TRANPOSE THE COLUMN by Allen Tipton

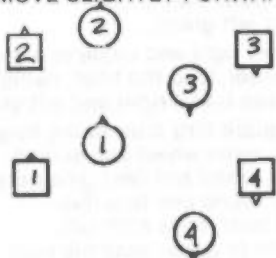
**Description:** From right-hand columns: #2 and #4 column dancers spread apart and step forward a small step as #1 and #3 column dancers roll  $\frac{1}{4}$  right-face turn to become the centers of the resulting diamonds (four women now have a wave

across the center). From left-hand columns, do the same action except #1 and #3 roll  $\frac{1}{4}$  left-face to form a left-hand wave.

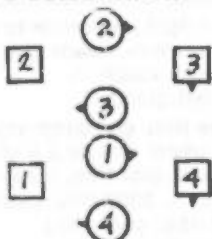
#### R-H COLUMNS



#### #2 & #4 SPREAD AND MOVE SLIGHTLY FORWARD



#### #1 & #3 RIGHT-FACE ROLL $\frac{1}{4}$ TO OCEAN WAVE



**TRANSPOSE THE COLUMN:** Do a *transpose to a diamond* and without stopping, those in the wave swing thru and cast off  $\frac{3}{4}$  as the outsides circulate twice. Movement ends in parallel two-faced lines. From L-H columns the roll is left and left swing thru and left cast  $\frac{3}{4}$ .

#### SAMPLE CHOREO:

Heads lead right and circle to a line  
Flutter wheel, touch  $\frac{1}{4}$ , *transpose*  
*To a diamond*, flip the diamond  
Right and left grand...

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , *transpose the column*  
Couples circulate, ladies trade  
Wheel and deal, left allemande...

Heads lead right and circle to a line  
Swing thru, boys run, half tag, *transpose*  
*To a diamond*, diamond circulate

Flip the diamond, girls trade, swing thru  
Right and left grand...

Head ladies chain, sides lead right and  
Circle to a line, touch  $\frac{1}{4}$ , *transpose*  
To a diamond, diamond circulate  
Flip the diamond, recycle, veer left  
Couples circulate, bend the line, touch  $\frac{1}{4}$   
*Transpose to a diamond*, flip the diamond  
Boys trade, boys run, wheel and deal  
Left allemande...

Four ladies chain, heads lead right and  
Circle to a line, touch  $\frac{1}{4}$ , *transpose*  
*To a diamond*, diamond circulate  
Boys swing thru, flip the diamond  
Girls trade, recycle, pass thru, trade by  
Veer left, wheel and deal  
Left allemande...

Heads lead right and circle to a line  
Right and left thru, touch  $\frac{1}{4}$ , *transpose*  
*The column*,  $\frac{1}{2}$  tag, split circulate  
Boys run, half square thru, trade by  
Left allemande...

Heads pass thru, go round one to a line  
Touch  $\frac{1}{4}$ , circulate, *transpose*  
*To a diamond*, center boys trade  
Diamond circulate, flip the diamond  
Single hinge, boys run, ferris wheel  
\*Zoom and square thru  $\frac{3}{4}$   
Left allemande...

Or\* Dixie grand, left allemande...

Heads lead right and circle to a line  
Pass thru, wheel & deal, double pass thru  
Boys run, *transpose to a diamond*  
Diamond circulate, in wave, swing thru  
Flip the diamond, girls trade, all star thru  
Pass thru, trade by, left allemande...

## FIGURES

Heads square thru four, sides rollaway  
Swing thru, ends circulate  
Boys (on diagonal) walk and dodge  
Girls trade, centers hinge and  
Trade the wave, others face in  
Extend the tag, boys run, ferris wheel  
Dixie grand, left allemande...

Heads square thru four, sides rollaway  
Swing thru, ends circulate  
Girls (on a diagonal) walk and dodge  
Boys trade, centers trade and roll  
Others face in, double pass thru  
Leaders trade, all swing thru  
Girls trade, all pass thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande...

Heads pass thru go round one to a line  
 Pass the ocean, boys (on a diagonal)  
 Circulate, girls trade, centers trade  
 All single hinge, right and left grand...

Heads pass thru go round one to a line  
 Pass the ocean, girls (on a diagonal)  
 Circulate, boys trade, centers trade  
 All single hinge, \*same sexes trade  
 Right and left grand...

Or\* Square thru, but on the third hand  
 Right and left grand...

*GEMS by Buford Evans, Missouri*

Heads pass the ocean, fan the top  
 Pass thru, round one to a line, star thru  
 Pass thru, star thru, pass thru  
 Bend the line, pass the ocean  
 Fan the top, hinge  $\frac{1}{4}$ , circulate, boys run  
 Left allemande...

Heads curlique, boys run, circle half  
 And veer left, fan the top, center boys  
 Trade, couples hinge and bend the line  
 Pass the ocean, fan the top, single hinge  
 Circulate, boys run, left allemande...

Heads curlique, cast off  $\frac{3}{4}$ , fan the top  
 Swing thru, turn thru, touch  $\frac{1}{4}$   
 Scoot back, boys run, pass the ocean  
 Fan the top, recycle, square thru  $\frac{3}{4}$   
 Left allemande...

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# P.S.: MS/QS

by Walt Cole

## TIMING'S THE THING

Intro : ; — Heads square thru  
Swing thru — — ; — — —  
— — Ferris wheel ; — — — Centers  
Pass thru touch ¼ ; — — Scoot back  
— — — — ; — — Scoot back — —  
— — Star thru ; — — Promenade  
— — — — ; — — — —  
— — — — ; — — — —

## FOR THE MODULAR CALLER:

Zero lines: spin the top, centers run  
Tag the line in (three times)...zero line

Zero line: pass thru, centers fold, star thru  
Pass thru, bend the line...zero line

Zero line: spin the top, girls trade  
Boys run, wheel & deal  
Sweep ¼...zero line

Zero line: pass thru, wheel and deal  
Double pass thru, centers in, cast off ¾  
(Call three times)...zero line

Zero line: diagonal ladies chain, same four  
Dixie style to an ocean wave, step thru  
Left allemande...

Zero line, swing thru, spin the top  
Pass thru, left allemande...

Zero box: ½ square thru, bend the line  
Square thru ¾, bend the line  
Slide thru...zero box

Zero box: star thru, right and left thru  
Dixie style to ocean wave, boys crossfold  
...zero box

## THE BASIC PROGRAM:

Static square: heads rollaway half sashay  
Box gnat, crosstrail thru, left allemande...

Zero line: pass thru, wheel and deal  
Centers square thru, others divide and  
Star thru, all star thru, pass thru  
Wheel and deal, centers square thru  
Others divide and star thru, all star thru  
Pass thru, trade by, pass thru  
Left allemande...

Static square: sides face, grand square  
(In six steps), lines forward and back  
Star thru, dive thru, square thru ¾  
Left allemande...

Static square: sides face, grand square  
(In six steps), lines forward and back  
Pass thru, bend the line, star thru  
Pass thru, left allemande...

Static square: heads pass thru, separate  
Around one to a line, pass thru  
Bend the line, centers square thru

Ends star thru, right and left thru  
Dive thru, square thru ¾, left allemande...

Static square: Heads crosstrail thru  
Around one to a line, right and left thru  
Pass thru, bend the line, star thru  
Dive thru, pass thru, left allemande...

## THE MAINSTREAM PROGRAM:

Static square: heads right and left thru  
Flutter wheel, sweep ¼, centers pass thru  
Spin the top, boys run, bend the line  
Right and left thru, veer left, girls trade  
Couples circulate, wheel and deal  
Left allemande...

Static square: heads spin the top, turn thru  
Circle to a line, centers spin the top  
Ends star thru, centers step thru  
All swing thru, boys run, bend the line  
Slide thru, left allemande...

Static square: heads turn thru, separate  
Around one to line, pass thru, wheel & deal  
Double pass thru, lead couple  
Partner trade, swing thru, spin the top  
Right and left thru, flutter wheel, star thru  
Dive thru, square thru, left allemande...

## FERRIS WHEEL & WHAT?

Zero box: right and left thru, veer left  
Ferris wheel, centers sweep ¼ and  
Square thru, pass the ocean, recycle  
Crosstrail thru, left allemande...

Zero box: right and left thru, veer left  
Ferris wheel, centers pass the ocean and  
Recycle, others divide and star thru  
Double pass thru, cloverleaf, centers  
Swing thru, turn thru, left allemande...

Zero box: (wave), girls trade, girls run  
Tag the line right, ferris wheel, centers  
Pass the ocean, spin the top, single hinge  
Others divide and touch ¼, single file  
Circulate two places, girls run, pass thru  
U-turn back, swing thru, turn thru  
Left allemande...

## TWEENY-WEENY POSITIONING:

Zero line: pass thru, boys trade, girls trade  
All box the gnat, right and left thru  
Dixie style to an ocean wave, boys trade  
Left swing thru, boys trade, girls trade  
Girls cross run, turn thru, left allemande...

Zero box: (wave) scoot back, girls circulate  
Boys trade, boys run right, wheel and deal  
Pass thru, U-turn back, touch ¼  
Split circulate, walk and dodge  
Partner trade, crosstrail thru  
Left allemande...

## GET-OUT:

Zero line: pass the ocean, fan the top  
Spin the top, grand right and left...

## READY RECYCLE:

Zero box: (wave), recycle, sweep ¼  
Slide thru, left allemande...

# FEEDBACK

When the fun is all gone. The activity will be all gone.

No truer words have ever been printed. (ASD— "Straight Talk" March 1985.) I applaud Les Gotcher for putting in print what was on his and many other callers' and dancers' minds. Having been a square dancer for 21 years and calling eight of the 21 years I have seen a lot of people come and go in all levels of square and round dancing.

Like everyone else, we in the Toledo, Ohio area *spent four years acquainting* our dancers to the Plus 1 and Plus 2 levels because we thought it was good for square dancing, and Callerlab wanted to see if we could standardize the commands across the country. Then the big bomb was dropped and Callerlab changed it to just a Plus level. This started the upswing for dancers to go higher and higher in square levels. Even the dancers just out of class have been pushed by their friends to A-1 and higher in their first year of dancing. The dancers didn't have a chance to progress in steps through Mainstream, Plus 1 and Plus 2 for three or four years before moving up. "Better Dancing Tips," February 1985, says dancers can do *relay the deucey* but not the Basics like *scoot back* and *fan the top* properly. This is so true.

A few of the callers in this area have tried to keep a few clubs going at a Plus 1 level in order for new dancers to dance at the level they have been trained for.

We would then work in the Plus 2 commands during the year to bring their level of dancing up to that level. We also ran Plus 1 and 2 workshops. This way we had hoped the dancers would stay at this level for two or three years and learn more APD in Mainstream and Plus levels, then move on to a higher level club but come back to the lower level clubs once in awhile. But we seem to be hitting our heads against a brick wall because most of these clubs are low in attendance.

I don't know what the answer is to try to correct things but we in the Toledo Ohio area are trying to come up with something.

Like Les Gotcher says, "Let's get back to the Basics."

Randy Stephenson  
Walbridge, Ohio

Advanced and Challenge dancing are here to stay, are very much alive, and in great demand not only in the U.S., but in all the other countries—Canada, Japan, England and so on. It is deplorable that so many articles' main purpose is to criticize and attempt to put down such a fine activity.

We, the minority, the dancers of Nebraska, are referring to certain articles written by Harold and Lil Bausch. Here are some comments from different dancers:

"Just because the Bausches don't like Advanced and Challenge dancing does not mean that everybody agrees with them."

"If some of us don't feel welcome at some Mainstream dances, it is because negative feelings people like them transmit to others."

Continued on Page 78



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# People

IN THE NEWS

**Suzette, the Siren,** helped graduate the spring class of Rustic Ramblers in Harrison, Arkansas, in April. The class had fun doing the *Hot Dance*, whirling **Suzette** around, and joining in dancing *Agadoo*, according to **Elberta Russell**.



The Rustic Ramblers Club dates from the mid-1950's and dances Saturday nights in First Presbyterian Church Fellowship Hall. Presidents are **Jack and Delores Lafferty**; callers are **Harry Sutton, Lex McCormick and J.K. Fancher**.

A photo story appeared recently in the *Star Democrat's* "Life-on-the-Shore" section (eastern shore of Maryland, Delaware, Virginia) featuring **Lois and Jack Carroll** of Federalsburg, Maryland. They were recognized as *Volunteers of the Week* for conducting S/D classes in the area for senior citizens, and wheelchair dancing for residents of local nursing homes. Twelve years ago **Lois Carroll** was told by her doctor that square dancing would be good therapy for her crippling arthritis. Now she shows no sign of the disease, and she and Jack are "returning the favor" by teaching others.

A very interesting photo page about contra dancing appeared in the *Cleveland Plain Dealer* in which these dancers were named: **Dick Swain, Dave Butera, Bob Smakula, Dick Ashbrook, Beth Boynton, Judy Weyburne and Doug Van Anken**. Several groups of contra fans were mentioned, such as those in Cleveland Heights and Euclid. Credit goes to **Sally Norman** for writing interesting lines like these: "It was Saturday night, and young people were walking toward the church, drawn by a sound as faint and refreshing as a breeze in the desert. It was the clean, sparkling sound of fiddles and mandolins, underscored

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by the stomp of 100 dancing feet."

**Dr. J. Lee Walker**, a rural doctor/caller/dancer from Jellico, Tennessee, recently received the prestigious national award of Rural Health Practitioner of the Year at ceremonies in Charleston, W.V. A complete story will follow next month.



Oregon square dance leaders **Ed and Mary Warmonth**, who have travelled and danced in several countries with good will groups, are on the move again. In May the **Warmoths** headed for the Dominican Republic in the West Indies. This time the travel is for service as Peace Corps volunteers. Following a three-month training period in San Domingo, they will be assigned to a rural community to live and work with Dominicans in rural development. **Ed and Mary** hope to include one S/D outfit and a few records in their 80-lb. baggage limit. They look forward to dancing possibilities in the Caribbean area. Future plans for 1988 call for acquiring another motor home and traveling and dancing through the U.S. Their mail contact is 3142 SE 116 St., Portland OR 97266.

Here's an unusual headline: "Caller Retires to Have a Baby." In effect, that's what happened at the Le Sueur school in LeSueur, Minnesota, when **Rhonda Felder** called her last dance before retiring to exchange *do-sa-dos* for *da-da-da's*.



The *Providence Journal-Bulletin* ran an excellent photo story on the recent 27th New England S&R/D Convention and mentioned especially **Shirley and Jim Neilsen** from Florenceville, New Brunswick.

The "only woman square dance caller in South Dakota," **Alice Freidel** of Gettysburg, had a nice write-up on the front page of the *Aberdeen American News*. She's a yodeler, too! **Leo** is her caller-hauler.



## PIECES OF EIGHT

April 27 was a date that many dancers had looked forward to—the date of the Pieces of Eight-sponsored live music A-1 dance, held at La Palma Park in Anaheim, Cal. Live music was provided by the Ghost Riders from Concord, calling by Mike Sikorsky and cueing by John and Shirley Ivins. The sellout crowd of 45 squares thoroughly enjoyed the evening and many requests for a repeat next year were heard. Plans are in the works.

## SEVEN HUNTER MT. EVENTS SET

From July to September, Hunter Mt. in New York's scenic Catskill Mountains is

the site of seven summer festivals, held in a weatherproof tent city. The weekend of July 5-7 is filled with the three-day Italian Festival, with stars Anna Maria Alberghetti, Don Cornell, Donna Cellini and Tony Darrow. Then comes the 16-day German Alps Festival and Goebelfest, with brass bands and entertainers from Germany. August opens with a four day "ethnic American" event that showcases top names in country music. Along with Johnny Paycheck, Charlie Pride, Louise Mandrell and others, are Cliff Brodner and Red Bates calling in the square dance tent. Free lessons are included. Next comes a four-day National Polka Festival, with host singer Bobby Vinton and a polka contest. An International Celtic Festival gathers Irish, Scottish, Welsh and Bretons for three days. In late August the Antiques Festival turns the Great Tent into a massive bazaar. The season closes on Labor Day with a Mountain Eagle Indian Festival. Write Exposition Planners Ltd., Bridge St., Hunter NY 12442 for info.

## CYSTIC FIBROSIS BENEFIT

The Tammany Twirlers Club sponsored their second annual benefit dance



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in April. St. Genevieve's Hall in Slidell was donated and admission was by donation to the Cystic Fibrosis Foundation. Chairmen Bill and Flossie Stewart and Jim and Jean Thomas presented a check for \$753. to Karen Killen, CFF representative, at intermission. Callers and cuers donating their services were Mike Litzenberger, Ted Kennedy, Ron Burkhalter, B.P. Merritt, Joe Patti, Elwood LeBlanc, and Billy Gabler.

*John Nickell  
Slidell, Louisiana*

## SQUARE DANCE CLUB MOVES

The Tea Cup Chains of Orange, California, will have a Housewarming Dance in their new hall, Yorba Jr. High School, on July 20. The caller is Dave Rensberger with rounds by Della Downs. Contact Lloyd and Ginny Chapman, 2627 E. LaPalma #35, Anaheim, CA.

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Brian began square and round dancing in 1960, in Massachusetts, with his parents, Jack and Alma Bassett. At 13 he assisted his mother in teaching rounds, since Jack traveled in his business. Brian and Sharon met in 1969, and Sharon was introduced to round dancing. Eight years later, after they re-met, the Bassetts were married in 1978. They have been teaching ballroom and R/D classes since before their marriage. Brian served as general manager of *Round Dancer* magazine from 1976-1982. In January, 1982, Brian and Sharon became the owners of the magazine. They are members of NASRDS (suppliers), URDC, Roundalab, NAPRD. They are the former owners of HiHat R/D Records and are responsible for starting two new labels, Merry-Go-Round and Private Stock, which were sold with the HiHat record business in October, 1984. The Bassetts are the founders of NAPRD, the National Association for Promotion of Round Dancing, a new association that is just becoming a working force in the round dance community.

Brian received, and Sharon shared in, a plaque and certificate from Roundalab in 1984 for 20 years of service to round dancing.

The Bassett's business enterprises now include *Round Dancer* magazine, Round Dance Tape Service, and Bassett Dance Studio. Their choreography includes *Debutante*, *Angels*, *One More Time* and *Waltz Magic*. They believe the most important thing they can give dancers is a good education in dancing.



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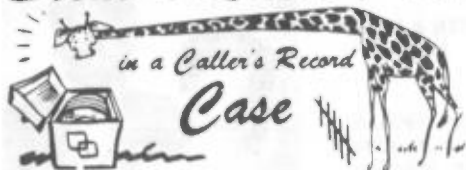
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# Flip Side

## SQUARE REVIEWS

by John Swindle

*This year's National Convention was great fun. We enjoyed meeting and making new friends and seeing our old friends. This month we would like to pay tribute to all the bands that play the music we enjoy dancing to. We thank these fine musicians for the talents they share with us. Next month we will give you the results of our "vocals on instrumentals" survey.*

### AVALON— Blue Star 2274

**Caller:** Johnnie Wykoff

**Key:** F

The Houston Ramblers have put together a good-sounding New Orleans jazz instrumental, and Johnnie has put together a well-timed figure using basics from the Plus program. The tempo is a relaxed 128. The instrumental is made up of brass duets with strumming banjo and piano lead.

### CHEROKEE MAIDEN— Chaparral 803

**Caller:** Scott Smith

The Roadrunners present us with a well-done western swing instrumental. Scott put together a very basic figure but one that puts the instrumental to good use. This instrumental has some super sounds, including fiddle, steel guitar, and a good old Indian tom-tom beat at times that allows the dancers to adlib and just do their thing.

### ABILENE— Chinook 063

**Caller:** Gordon Sutton

This instrumental, done by the Warriors, is made up of good, clean lead instruments, including guitar, fiddle and harmonica. Gordon's figure, take from the Mainstream program, is well-timed. A good dance beat made this an enjoyed release.

### LOVIN' WHAT YOUR LOVIN' DOES TO ME— Chinook 064; **Caller:** Daryl Clendenin

This peppy-sounding instrumental by the Warriors has super-sounding keyboard work, along with guitar, harmonica and two key changes.

### CITY OF NEW ORLEANS— Cloverleaf 3

**Caller:** Herb Franklin

Gary Holmes produced a fine piece of music in this release of City of New Orleans. It has a good dance beat and some very interesting sounds. Leads include banjo, piano, and guitar. Herb's figure was well-timed and was taken from the MS program.

### I JUST CALLED TO SAY I LOVE YOU— CW 2004

**Caller:** Al Stevens

The Moody Brothers did a nice job on this very pretty instrumental. You might feel it would put dancers

to sleep, but it does move right along. The beat is not a true S/D beat but for a change of pace, it's not bad. The phrasing is a little tough. This release could be a very effective tune at a dance. Al's figure was taken from the MS program.

### HIGH HORSE— Desert 21

**Caller:** Hal Dodson

From the Desert sands comes a nice S/D rendition of a CW tune that is quite popular. It's a lively instrumental with banjo lead, along with harmonica, bass and guitar. Hal did a nice job on the flip with his phrasing, getting a MS figure to fit the instrumental. A good S/D beat made this enjoyable.

### DON'T CALL HIM A COWBOY— ESP 131

**Caller:** Elmer Sheffield, Jr.

Everytime you turn on the radio, you hear this song; it was one of our review dancers' favorites. The Southern Satisfaction Band put together a nice-dancing instrumental, filled with good keyboard work, banjo and guitar. The beat is there and is easy to follow while dancing to Elmer's MS figure.

### MUSIC BOX DANCER— 4-Bar-B 6070

**Caller:** Mike Sikorsky

Our review dancers had their doubts when they listened to this instrumental. "The music is pretty to listen to, but can we just skip dancing to it?" The Bradsmen put together a nice bit of listening music and I felt it only fair to dance the release. Were we ever surprised! It was well-timed and quite nice. Piano makes up most of the instrumental and Mike's figure from the Plus program was very well thought out and put together.

### GIVE MY REGARDS TO BROADWAY— JoPat 220

**Caller:** Joe Porritt & Bill Peterson

Joe went back a few years for this tune. The Patters used many electronic instruments to put together a nice-sounding instrumental. The middle break and closer feature 32 beats of simulated tap dancing. Joe and Bill passed the mike, alternating MS figures, and teamed up to do the tag lines.

### HEY, GOOD LOOKIN'— JoPat 802

**Caller:** Tom Roper

Now the Patters are back with real instruments to give us a fine C/W sound, fine keyboard work, and guitar and banjo, on another song from the past. It has a key change in the closer that added the icing to an already fine instrumental. Tom doesn't sound anything like Hank but does a nice job on the flip and put together a well-timed MS figure.

### STORMS NEVER LAST— Mountain 44

**Caller:** Tom Trainor

The Mountain Men have a relaxed-sounding instrumental in this release. The beat is danceable but not really a true S/D beat. Tom, using MS basics, put together an interesting figure with some "stop and go" action that was still enjoyed by the dancers.

### I'M THE ONE MAMA WARNED YOU ABOUT— Mountain 47; **Caller:** Phil Kozlowski

Now the Mountain Men liven up a bit. This instrumental has a super-good beat and moves right along. Guitar, banjo and a strong drum beat make the most of this instrumental. Phil gave us a well-timed figure using MS basics.

**DON'T IT MAKE YOU WANT TO GO HOME— Ocean 16; Caller: Dave Towry**

Now from the Ocean Waves we have an instrumental that sounds good and dances well. The way the drummer works gives the impression while listening that the beat slows and speeds up, but there is no noticeable change while dancing. Dave gave us two well-timed figures, one from MS and one from the Plus program.

**LOVE ME TONIGHT— Panhandle 107**

**Caller: Jimmy Stowe**

Carlton Moody and the Moody Brothers put together a flamenco sound, with Spanish guitar making up most of the lead. This instrumental comes complete with a good, easy-paced beat and voices in the background. Jimmy put together a well-timed MS figure.

**RUNNING DOWN MEMORY LANE— Quadrille 839**

**Caller: Bob Huff**

From the Westernaires comes a good-sounding, easy-paced sound with a good danceable beat. Guitar is the main lead instrument, along with electric piano. Bob's figure is well-timed and taken from the MS program.

**DON'T CALL HIM A COWBOY—Red Boot 2999**

**Caller: Don Williamson**

The band on this Red Boot release of a popular CW song added sax to the instrumental. Guitar leads carry most of it with a faint big band sound. The lead is what really sets this release off. Don's figure works well and uses MS basics.

**PRISONER OF THE HIGHWAY— Red Boot Star 1276**

**Caller: Evan Pauley**

This peppy instrumental with a good lively beat and a big band sound has guitar, xylophone and organ leads. The interesting sounds make this release good listening as well as good dance music. Evan took his figure from the MS program.

**DO REMEMBER ME— Red Boot Star 1278**

**Caller: Bob Fehrman**

This instrumental kicks off with an organ that is heard throughout behind the guitar and xylophone leads. It's a get-up-and-go instrumental with a good beat. Bob put together a nice MS figure and is joined by Dixie Fehrmann on the tag lines.

**IT'S GREAT TO BE SINGLE AGAIN— Red Boot Star 1279; Caller: Norm Cross**

This instrumental borders on Dixieland jazz. There is some trombone in it, along with banjo, organ, and what sounds like clarinet. It has a good strong beat and is a lively tune. Norm's MS figure is well-timed.

**PAPER ROSES— Red Boot Star 1281**

**Caller: Bill Anderson**

This instrumental has a beat to put your foot down on, and this, along with a good rhythm, made it enjoyable to dance. There is organ, along with guitar and xylophone, iced with a key change in the closer. The MS program was the source of Bill's figure.

**FOUR LEAF CLOVER— Red Boot Star 1282**

**Caller: Chuck Meyer**

This instrumental has many instrument sounds in it: banjo, trombone, xylophone, guitar, and drums. There are interesting combinations throughout the instrumental, with banjo and trombone playing together. The beat is there and easy to follow with Chuck's MS figure.

**SEVEN SPANISH ANGELS— Red Boot Star 1283**

**Caller: Jack Murray**

This instrument has a Spanish flavor to it with twin trumpets in the background. Guitar plays the biggest part in the lead part, along with xylophone. It's almost a march sound, and is easy to dance to. Jack put together a MS figure, using *grand parade* in the closer.

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**BUCK & DOE RUN/STEP AND FETCH IT— Blue Star**

**2270:** Buck (Key G): fiddle, rhythm guitar, bass. Step (Key A): fiddle, rhythm guitar, bass.

**THINGAMAJIG/THUMBS UP— Chinook 510**

Thingamajig: bass, drums, rhythm guitar, rhythm box, tamborines; Thumbs: guitar, bass, handclapping, tamborine, Hawaiian guitar, harmonica.

**DIXIE HOEDOWN/RUBBER DOLLY— Cloverleaf 2**

Dixie: banjo, rhythm guitar, fiddle, guitar, bass, drums; Dolly: guitar, rhythm guitar, electronic music, rhythm sticks, bass, drums.

**FLAT TOP GUITAR BLUES— Kalox 1302**

**Caller: Harold Davis**

Instruments: flat top guitar, trumpet, drums, bass, piano. Flip side: MS program basics.

**LONESOME ROAD BLUES— Red Boot 316**

**Caller: Don Williamson**

Instruments: banjo, rhythm guitar, fiddle, mandolin, bass, drums. Flip side uses Plus basics.

**JO/SUNDOWN— Rockin: A**

Jo: fiddle, saxophone, guitar, bass, drums. Sundown: fiddle, saxophone, guitar, bass, drums.

**SOMETHING GOOD/WILD FIDDLER— Roofers 205**

Good: fiddle, piano, rhythm guitar, drums, bass. Wild: fiddle, guitar, bass, drums.

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**COVER TALK**

The eagle on the cover was designed by Kathy Hajner, Saratoga Springs, New York. Kathy was formerly of the Silver Bay, New York, area, where we first saw her work. Her specialty is sketching animals and birds.

# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### CECELIA— Blue Star 2272

Choreography by Joe & Ann Roehling

Easy two-step with like footing, varsouvienne position and schottische sequence.

### MONTE REY LIGHTS— Blue Star 2272

Choreography by Jack & Nedra Barnes

Good music for an easy two-step with like footing and varsouvienne position.

### VERIDA TROPICAL— Roper 116

Choreography by Hap & A.J. Wolcott

Good music and a nice intermediate rumba with the usual Wolcott flavor.

### WHILE YOU DANCED— Roper 400

Choreography by Hap & A.J. Wolcott

Pretty music and a pretty, high-intermediate waltz with a *spin and twist and telespin*.

### TAKE CARE OF MY BABY— Memory Lane 15-2281

Choreography by Art & Virginia Bivens

Good Bobby Vinton music and an interesting high-intermediate foxtrot.

### SHE'S MY ROCK— Epic 34-04609

Choreography by Bob and Maryann Rother

Good peppy music (George Jones vocal), and a good, moving, intermediate two-step and single swing.

### DANCING IN THE SUN— S.T. 619

Choreography by Joe & Alice Hill

Good music and a solid intermediate cha cha.

### WHATEVER WILL BE— Roper 273

Choreography by Janette & Bob Kemper

Pretty *Que Sera, Sera* music and a flowing, slightly different, easy waltz.

### TWINKLE WALTZ— Belco 327

Choreography by Bob & Barbara Wilder

Nice, interestingly different, Part B of an easy waltz routine, cued by Bob.

### GINNY LOVES ME— Belco 327

Choreography by Bill & Virginia Tracy

Swinging Belco music and a nice, easy two-step using basic figures. Cued by Bill.

### JUST OURS— Grenn 17071

Choreography by Harold & Lorraine Roy

Pretty music and a good cue-through waltz, cued by Harold.

### SPANISH COFFEE— Capitol B5455 S99634

Choreography by Hoss & Kit Waldorf

Good music (Flip of *Poet and I*), intermediate to

high-intermediate rumba.

### DIAMOND IN THE DUST— Columbia 38-04610

Choreography by George & Joyce Kammerer

Swinging country music and an easy-intermediate two-step/cha cha.

### TIE YOUR DREAM TO MINE— Columbia 38-03236

Choreography by Russ & Melody Southworth

Good Marty Robbins music and a good fun-to-do, easy-intermediate two-step.

### TEAR DROPS— Hi Hat EN 002 (old 949)

Choreography by Al & Evy Overslaugh

A flowing, easy-intermediate foxtrot.

### YOU BROUGHT A NEW KIND OF LOVE TO ME— Hi Hat EN002; Choreography by Roland & Betty Hill

Good music, interesting intermediate foxtrot with a *left fallaway swing* sequence.

### IT ALL DEPENDS ON YOU— MGR005

Choreography by Harold & Lorraine Roy

Good music and a good, smooth, easy two-step.

### WHEN MY BABY SMILES AT ME— MGR 005

Choreography by Dick & Crystal Taylor

Good peppy music and a good easy two-step.

### THAT'S HOW I know— Epic 34-04723

Choreography by Bill & Dorothy Stewart

Good George Jones and Brenda Lee music and a good, fun, easy-intermediate two-step.

### WHEN— Glen. Prod. 573

Choreography by Doug & Vi Hooper

Very pretty music and a pretty mixed timing, high-intermediate routine (one time through).

### YOU'RE MY BEST FRIEND— MCA P-2765

Choreography by Bob Frey

Pretty country music and a nice, comfortable, easy two-step.

### SOMETIMES WHEN WE TOUCH— Col. 38-04782

Choreography by Gil & Odeyene Myers

A slow, easy, intermediate foxtrot to country music.

### CHARLESTON— MCA 60104, Decca 25620

Choreography by Doug & Vi Hooper

Great Tommy Dorsey music and a solid, intermediate, combination Charleston, shag and quickstep.

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- RH216 BABY' GOT HER BLUE JEANS ON by Darryl
- RH308 AIN'T NOTHING SHAKIN' by Bill
- RH508 EIGHT DAYS A WEEK by Tony
- RH606 TAKE ME TO THE RIVER by Darryl & Tony
- RG704 DIAMOND IN THE DUST by Keith



Tony  
Oxendine

### RECENT RELEASES

- RH214 RIGHT OR WRONG
- RH215 ATTITUDE ADJUSTMENT
- RH307 OUR DAY WILL COME
- RH507 WHAT YOU DO TO ME
- RH703 I CAN TELL BY THE WAY YOU DANCE



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## DATE-LINE

**Canada**— Festival '85, Malcolm Munroe School, Cape Breton, N.S., July 19-20. Write Mavis & Tom Smales, RR 1, Site 4, P.O. Box 14, Sydney Forks, N.S. Canada B0A 1W0.

**Washington**— Skagit Squares Summer Fun Fair, Mt. Vernon, July 19-20. Hal Ramaley, Write Ruby Thomas, 5184 School St., Acme WA 98220.

**Georgia**— IDA's Summer Sounds '85, Holiday Inn, Gainesville, July 19-20. K. Bower, G. Shoemaker, The Lawsons. Write IDA, 4346 Angie Dr., Tucker GA 30084.

**Pennsylvania**— The Canyon Country Jubilee, Mansfield University, July 19-21, E. Foote, T. Miller, The Hanhursts, The Terwilligers. Write Dr. Sandra Linck, Mansfield University, Mansfield PA 16933.

**Georgia**— 2nd Annual Thunderbird Clogging Festival, Mathis City Auditorium, Valdosta, July 20-21. J. Lowe, A. McCorvey, S. Popwell, V. Bennett, The Akridges. Write Bob & Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31602.

**Massachusetts**— CDSS American Dance & Music Week, Pinewoods Camp near Plymouth, July 20-27. Write Country Dance & Song Society, 505 Eighth Ave., New York NY 10018.

**California**— Asilomar S/D Vacation Institute, Pacific Grove, July 21-26. Write Bob Osgood, 462 N. Robertson Blvd., Los Angeles CA 90048.

**South Dakota**— 32nd Annual S&R/D Festival, Rushmore Civic Ctr., Rapid City, July 26-27. Johnny LeClair, Jason Shobe. Write Mr. & Mrs. Al Horst, 613 Indiana, Rapid City SD 57701.

**Canada**— 1985 S&R/D Weekend, Holiday Ranch, Spruceview Alberta, July 26-28; Randy Dougherty, Phil & Bev Hansen. Write Phil & Bev Hansen, 103 Nordegg Crescent, Red Deer, Alberta Canada T4P 2B8.

**Michigan**— Great Lake State S&R/D Festival, Western Michigan University, Kalamazoo, July 26-28; D. Bayer, D. Crissey, J. Park, D. Reick, D. Walker, The Hicks, J. Thomas & P. Farmer. Write Great Lake State S&R/D Festival, P.O. Box 91, Hartland MI 48029.

**Washington**— 5th Annual S/D Festival, Western Dance Center, Spokane, July 26-28; Don Cochrane, Jim Hattrick. Write Glennie Medley, E. 14408 Valley Way, Spokane WA 99216.

**New Hampshire**— Summer C-1 Special, Ramada Inn, Keene, July 26-28. Write Red Bates, 19 Hadley St., S. Hadley MA 01075.

**Hawaii**— Hawaiian Fantasy Tour, July 26-Aug. 9. Write Keith & Karen Rippetto, Rt. 3, Box 585, Parkersburg WV 26101.

**Illinois**— 2nd S&R/D Convention, Peoria Civic Ctr., July 27-28. Write Peoria Convention & Visitors Bureau, 331 Peoria Savings Plaza, Peoria IL 61602.

**Kentucky**— 19th Annual Owensboro S/D Festival, Sportscenter, July 27-28; Bobby Newman, Paul Marcum, The Ervins, The Ashbys. Write Maxine Lancaster, 1709 McColloch Ave., Owensboro KY 42301.

**Colorado**— 16th Annual Callers College, Dance Ranch, Estes Park, July 28-Aug. 1; Frank Lane. Write Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park CO 80517.

**New York**— Hunter Country Music Festival, August 1-4. Write Exposition Planners Ltd., Bridge St., Hunter NY 12442.

**Mississippi**— 23rd Annual S/D Festival, Mississippi Coast Coliseum, Gulfport-Biloxi, August 2-3; M. Filippo, B. Main, D. Taylor, The Pierces. Write Harold Smith, 4502 Kendall Ave., Gulfport MS 39501.

**Pennsylvania**— 32nd Annual Penn State S/D Festival, State College, August 2-3; R. Libby, A. Tipton, C. Ackerman, The Smiths, The Supkos. Write Short Courses in Agriculture, 306 Agricultural Admin. Bldg., Penn State Univ., University Park PA 16802.

**Pennsylvania**— 7th Annual Fun Fest, Mercyhurst College, Erie, August 2-4; T. Miller, G. Smith, The Rifles, The Wisniewskis. Write Jim & Ruth Bell, 2491 Hannon Rd., Erie PA 16510.

**Continued on Page 82**

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4. Houston
5. He's Making Eyes at Me
6. Hey Marilee

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1. Taste of the Wind
2. Hush
3. Dreamy Rhythm
4. One Mint Julep
5. A Slow Walk

### INTERMEDIATE

1. Pop Goes the Movies
2. Primrose Lane
3. Distant Drums
4. Crazy Eyes
5. Undecided

### HIGH-INTERMEDIATE

1. I'll Take Care
2. Pagan Love song
3. Argentina/Rainbow Foxtrot
4. Hooked on Swing

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2. Dancing Shadows
3. New York, New York
4. Walk Right Back
5. Mexicali Rose
6. Street Fair
7. Frenchy Brown
8. Very Smooth
9. Hot Lips
10. Take One Step

#### ADVANCED:

1. Elaine
2. Rievriere de lune
3. Singing Piano Waltz
4. Autumn Leaves
5. Waltz Tramonte
6. Fascination Waltz
7. Lovely Lady
8. Carmen
9. Wyoming Lullaby
10. Marilyn, Marilyn

### INTERMEDIATE

1. Answer Me
2. Folsom Prison Blues
3. Roses for Elizabeth
4. Birth of the Blues
5. Feelin'
6. Could I Have this Dance
7. Green Door
8. Dream Awhile
9. Spaghetti Rag
10. Alice Blue Gown
11. A Continental Goodnight
12. Hold Me
13. Tango Mannita
14. My Love
15. Moon Over Naples

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### HIGH INTERMEDIATE

1. I'll Take Care (Moore)
2. Hooked On Swing (Windhorst)
3. Autumn Concerto (Roberts)
4. Return To Me (Smarrelli)
5. Don't Cry For Me Argentina (Palmquist)
6. Moonlight Magic (Rother)
7. Gazpacho Cha (Lawson)
8. Dream Tango (Rother)

### ADVANCED

1. Amor Cha (Barton)
2. Spanish Town (Rother)
3. La Pura (Goss)
4. Secreto Amor (Barton)
5. Witchcraft (Kern)
6. Lolita (Dean)
7. Bye Bye Blues (Palmquist)
8. Rumba Rhapsody (Rother)

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### MAINSTREAM

See list of Callerlab  
programs, p. 91,  
September '84

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Anything and spread  
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Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
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a. waves  
b. and anything  
Extend the tag  
Flip the diamond  
Follow your neighbor  
Grand swing thru  
Linear cycle  
Load the boat  
Peel the top  
Ping pong circulate  
Relay the deucey  
Remake the thar  
Single circle to a wave  
Spin chain the gears

Teacup chain  
¼ tag the line  
Track two  
Trade the wave  
Triple scoot  
Triple trade  
Turn and left thru

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# UNDERLINING

## THE CALLER NOTE SERVICES

**Callerlink** by Steve Turner of Australia has a lot of variety. There's a discussion of "who's your partner in a wave," a contra, ROM (*Buffy*) positions in which to use *left allemande*, review of *trade the wave*, *roll*, *ping to a diamond*, *grand parade* and much more.

**Lead Right** by Malcom, Cole and Burdick discusses trouble spots in contra, leadership, mini-squares, *ping to a diamond* workshop, *hinges*—all kinds, *eight chain thru* and these singing call adaptations:  
 Heads square thru, swing thru, boys trade  
 Boys run, tag the line right, boys hinge  
 Diamond circulate, flip the diamond  
 Grand right and left, swing, promenade...  
 Heads lead right and circle to a line  
 Pass thru, wheel & deal, centers swing thru  
 Ping pong circulate double, wave turn thru  
 Swing the corner, promenade...  
 Heads right and left thru, crosstrail thru  
 Separate go around one to a line  
 Pass the ocean, girls trade, linear cycle  
 Sweep 1/4, pass to center, square thru 3/4  
 Take the corner, promenade...

Tidbits taken from the **Southern California Notes** this month are as follows:

June's general meeting program sounds interesting: presentation by Art Haufe on "(A) one-nighters, (B) callers

short-hand systems, (C) how to cure the common cold, and (D) all of the above.

Quote from Bob Johnston: "Adequate communication must be constant, clear and concise. It starts with how we think, for thinking is communicating with ourselves."

Also included are cues for ROM, *The Lovers Song*; a cartoon by Stan B.; choreo titled "Save Mainstream Dancers, It Might Save Square Dancing!" and a description of what Contralab is all about.

Another note service has come to our attention, published by the **Northern Calif. Callers** and edited largely by John and Evelyn Strong. It contained association minutes, a good portion of figures for both MS and A, Plus quarterlies, contras, and announcements.

**News 'n Notes** presents a commentary by John Marshall, as well as a look at *spin the pulley*, exploration of *with the flow*, and lists these top-rated singing calls: *Cabaret*, *Quadrille*; *Take Me to the River*, *Ranch House*; *Hey Good Lookin'*, *Quadrille*.

**Notes for Callers** by Jack Lasry has a Callerlab Convention report, discussion of *cast off from two-faced lines*, a *load the windmill* workshop, and other excellent features.

A good summary of the Callerlab Con-

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vention also appeared in the **Santa Clara Valley Notes**, along with plenty of material.

In **The Choreo Connection**, Ed Fraidenburg explores *explode the deucey*, *point to point diamonds*, *grand Q*, and *explode the line*.

**Choreo Breakdown** by Don Beck, among other progressive ideas, gives us a formula for "resolving nonsymmetric mistakes" which is very good.

**Toronto & District Notes** contains the ROM, *Atlanta Blue*; some challenge material on *extend* and *press ahead*; a caller's viewpoint submitted by Bob Jaffray, and ways to use the new move, *load the windmill*.

It should be noted now and then that several note services have very good Plus supplements, including that of **Mainstream Flow** by Gene Trimmer. This month Gene gives us a good analysis of *load the windmill*.

**Figuring** from Barry Wonson gives us many good ideas and figure in addition to these top-rated singing call reviews: *Schatzie*, *Blue Star*; *Sweet Country Music*, *Chaparral*; *Jumbalaya*, *Chaparral*; *Guess It Never Hurts*, *ESP*; *Song of the Bandit*, *Hi-Hat*; *Send Her Roses*, *Hi-Hat*; *When You and I Were Young*, *Magie*, *Square Dancetime*.



### MEANDERINGS, Continued

celebrated rural doctor/caller of the Tennessee hills. My date in Knoxville was a loner, so after a short night at the Red Carpet, I paid Piedmont much more 'n a cent-and-a-plead for an ascent and a flee in their centipedal shuttlebug back to Cleveland.

**Erie, Pennsylvania**— It was still early May, and just before we went to Philadelphia for the LEGACY conclave (see p. 21) I took my regular run to the Y Squares in this familiar lakefront town. I love a high-level club (second floor of the Y building). Actually they dance a good plus and rate a high nine for genuine Keystone spirit. To round out the program, I *let George do it* (George and Shirley Wisniewski).

Looks as if I'm at the end of my space, folks. You'll have to wait until August to read my rumbling ramblings or rambling rumblings for mid-May and beyond. (May we?— Co-ed.) *Mai-oui!*

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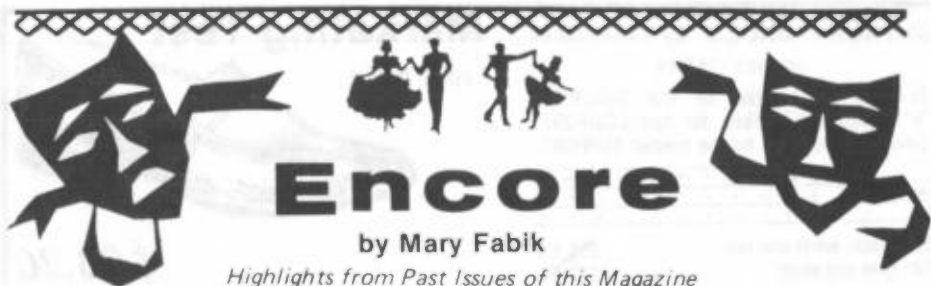
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

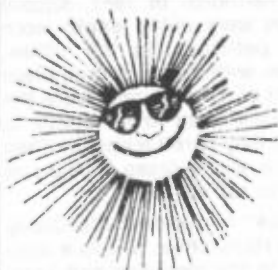
## 25 YEARS AGO— July 1960

Notes from the 9th National S/D Convention held in Des Moines, June 9-11: 12,293 dancers, callers and leaders were registered. 7,000-7,500 spectators watched the activities on Saturday evening.

Impressions of the convention were shared by a non-square dancer, Melanie Bach, who says she was impressed by the way square dancers dearly love their hobby and because this is so apparent in everything they do. "I went to the National expecting to find people just from the surrounding states, never realizing that people would be so crazy about a

hobby to travel thousands of miles just to attend a convention...Your hobby is wonderful for married people. I would venture a guess that the divorce rate among square dancers is very low indeed. You dancers are unique in many ways. Work at your hobby and promote it so more people will know and realize that square dancing is not strictly for squares."

Mary and Bill Lynn tell of the many round dances introduced at the convention; *Silk and Satin*, *Hindustan*, *Rainier Waltz*, *Blue Alice Waltz*, *Elmer's Tune*, *Chimes of Spring* and *Mickey*. "The three days were crowded with activities



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attesting to round dancing's continued growth. Those huge round dance circles make the heart warm as participation was at an all-time high."

Dancers who were not Knotheads are urged to travel 100 miles with four couples and become eligible for their badges.

Pat Pending's Thought for the Day: We stopped to have our baby. Now while that youngster slumbers, We head for our old square dance But find we are back numbers.

### TEN YEARS AGO— July 1975

Willard Orlich gives the history of the Run Family. Introduced in 1963 to be used out of ocean waves or allemande thars, the movement caught on quickly as a quick change maneuver to change lines into waves, waves into two-faced lines, etc. Styling Point: The inactives must side-step apart or together as the

From Stan in "Meandering:" "LEGACY may not be the final answer. But it is an answer to the growing importance of knitting together the diverse

threads of square dance organizational fabric to create a garment we can all be proud to wear. LEGACY is a biennial gathering or assembly of delegates to discuss problems or ideas found within the total S/D 'picture' so that a more unified effort may be directed towards improving conditions of the activity." command dictates without turning around. The "running" person doesn't know where to stop if the inactive keeps turning.

"Ladies Choice" is titled "Remember When" and mentions: In 1961, square dance dresses were ankle length worn with a slim petticoat. In the fifties, squaw dresses, with many yards of braid weighing eight or nine pounds, were the rage. Pantaloon were knee length in 1955. Doc and Peg Tirrell model clothes of the 1964 era. Peg's dress is mid-calf length with four ruffles.

"Steal A Peek" features of Joe Casey of Dover, New Hampshire, who is a well-known leader in the New England area. Topping Joe's list of singing calls are

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### DANCING TIPS, Continued

was the method used years ago, and it might still be the best.

It is my wish that dancers will not just throw up their arms in disgust and quit. I hope all dancers will speak up and tell their officers and callers just what they do want. Tell your leaders your needs and your wishes, for if you do not, they are operating only on hunches.

Telling your wishes does not have to be a confrontation — it can be a friendly atmosphere. We do need to talk to one another and express our views.

When club leaders get ideas from the dancers, then they can gather this information together and find out what the majority really wants. Few officers wish to go against the majority wish, but some really could be in the dark as to the majority wishes, because too often the majority remains silent. Please, speak up.

### GRAND ZIP, Continued

only place in the world you can get a Behind the Iron Curtain badge...There are 6 clubs here in Berlin, but only one American-German club. We are the Berlin Dancing Bears. Our caller is Andreas Macke...Anyone interested in attending may contact me for information.

SFC Carolyn Cantwell  
4771 Berlin MEDDAC  
APO New York 08742

I received your letter and would like to say a big thank you for the life subscription. Sissy and I look forward to your magazine each month and enjoy it very much. I couldn't think of a better prize to have won. Unlike a trip or a new sound system, this prize will not be gone in a few days and will never wear out or be outdated. Thanks again for a truly grand prize.

Tim Tyl  
White Oak, Texas

### CHALLENGE CHATTER, Continued

that an event has to deliver what they say, or a dancer can ask for a full refund and leave. Simple as that!

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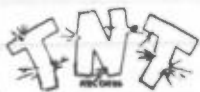


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TNT224 BIG BOSS MAN by Hank Hanke  
TNT225 POP GOES THE MOVIES 84, Round by Jack Raye  
TNT226 LOVING IS GOLD by Dan Faria  
TNT227 JUMP RIGHT IN HOEDOWN/YAMA HOEDOWN  
TNT228 MERRY CHRISTMAS POLKA by Lou Taddia  
TNT229 WHEELS (Round), by Bud Parrott  
TNT230 LOVE FOUND YOU AND ME by Ron Fotch  
TNT231 ARIZONA WALTZ by Virginia Colling  
TNT232 BEAT THE CABBAGE/ST. ANN REEL, (Hoedowns)  
TNT233 HOOP DE DOO POLKA by Al Brundage  
TNT234 SAVE THE LAST DANCE FOR ME by Erwin West  
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TNT236 DOWN AT PAPA JOE'S, Round by Phil Guenther

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August 8 at 12:30 P.M. at the University of Toledo in Toledo, Ohio. It features two four-hour sessions each day for Thursday, Friday and Saturday with no morning sessions. A Trail End dance is scheduled for Wednesday evening. Four full-time halls are programmed Advanced, C1, C2 and C3. The American A/C features 15 callers from the U.S. and Canada. Tapes will be available from RHC Enterprises of Eden Oaks, CA. Last year the convention set an all-time attendance record for any A/C event with 444 couples. The Canadian event topped that with 520. At this writing the National A/C has 480 registered.

#### FEEDBACK, Continued

"Most of us support MS, Plus, special dances, even hoedowns, but do not feel that we should support the conventions which discriminate a higher level. All of us are forced to travel to other states, such as the Iowa, Mo., conventions because they offer different levels to accommodate everybody. If a convention sees fit to offer other activities, other than MS, why not every single one?"

"Round dancing has different levels and so does square dancing. Nobody

criticizes the higher level round dancer, so what is different about a higher square dancer?"

"I have never felt 'pushed,' but a little 'spice' is very nice. Most people get tired of doing *allemande left* and *grand right and left* every third or fourth call."

"Oh, there were more than a 'couple' of complaints because of the discrimination towards the higher levels. While it is hard to please everybody, at least an effort should be made to do the right thing."

"...And if we had more to offer, dancers from other states would come to our fine state, the proof of that is that at the Advanced and Challenge dances we have had here, we have had many visitors."

Besides our own callers in the state, we have been fortunate to have Lee Kopman (who now has an annual Advanced weekend here in Omaha), Ron Libby, Ed Foote, Dave Kenny (every year he has had C-1 and C-2 weekends in Omaha) and Dave Lightly (every month for a C-1 dance with C-2 tips).

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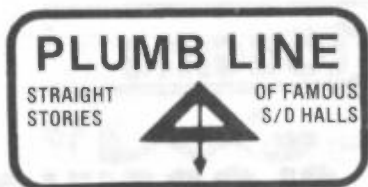
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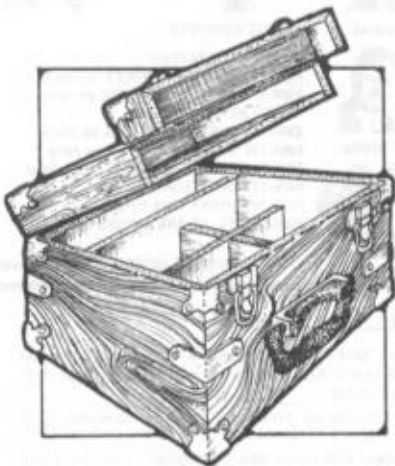
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**DATELINE, Continued**

**Canada**— 32nd Annual S/D Jamboree, Penticton, B.C.; August 5-10. Write B.C. S/D Jamboree Assoc., Box 66, Penticton, B.C. Canada V2A 6J9.

**Ohio**— 4th American Advanced & Challenge Convention, U. of Toledo, August 8-10. Contact Larry & Pat Perkins (313)269-6182.

**Wisconsin**— 27th Annual S&R/D Convention, Dane County Coliseum, Madison; August 8-10. Write Larry & Sue Kisliia, 1117 N. Pontiac Dr., Janesville WI 53545.

**Tennessee**— 12th State Convention, E. Tennessee State University, August 9-10. Write 12th Tennessee State Convention, P.O. Box 11, Johnson City TN 37601.

**California**— The Paradise Promenade, Ventura Fairgrounds, August 9-11; M. Sikorsky, D. Rensberger, B. Baxter, J. Schatzer, The Downings, The Woods.

**Vermont**— 9th Annual S&R/D Convention, Randolph Union H.S., August 10. Write John & Cecyle Martin, RFD 2, Bethel VT 05032.

**Mississippi**— 12th Annual Red Carpet S/D, City Auditorium, Vicksburg; August 10; Bill Volner, Sarah & Charles Leflore, Write Cason Schaffer, Rt. 11, 107 Eastview Dr., Vicksburg MS 39180.

**Michigan**— 24th S&R/D Convention, Grand Center, Grand Rapids; August 10-11; Dave Taylor, Carmen & Mildred Smarrelli, Write Dr. & Loretta Johnson, 4312 Milan, Wyoming MI 49509.



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# STRAIGHT TALK

*This comment is reprinted from one of the LEGACY survey forms. The writer may be unknown, but the experiences are common to many caller's wives, although not usually expressed so succinctly.*

As a caller's taw, I feel we are taken for granted more than any other person in square dancing.

From the clubs, I am continually forgotten and left sitting in the corner. As a last resort I take something to fill my time while everyone else is dancing and now I become "anti-social" and they assume I do not want to dance. But I am expected to dance whenever someone else doesn't feel like it, whether I feel like it or not.

Club members will insult me, my husband, complain about other club members, complain about guests, and expect me to agree and smile all the while. The

minute I have an opinion and dare to express it, they bad-mouth my husband to other dancers for what I have said.

I do *all* of my husband's correspondence but if I sign it instead of him they complain I am sticking my nose into something that isn't my business.

From my husband, I am expected to hear all of his problems and complaints, and only give an opinion when I agree with him. If I agree with the club or a particular dancer, I am given the verbal lashing that my husband cannot take out on the dancers themselves.

My husband likes me to "go watch him work." I spend four to five nights a week watching my husband work. If I stay home he thinks I am just laying around watching TV when in reality I am getting more work done at home that I could possibly get done at a dance.

Even in Callerlab, only recently have they have been devoting more time to callers' wives. It is as if we are such an insignificant part of the activity. We are there to look pretty and act nice.

*Here is another problem situation that has existed for many years. What are your answers?*

DOT KROENING  
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**York PA;** Aug. 15, Don & Roberta Spangler  
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 Jack Naylor & Stan Burdick (½)  
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**Wilmington NC;** Oct. 19, Frank & Edith White  
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**Winnipeg, Manitoba;** Nov. 2, Bill Swain (½)  
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**Hamilton OH;** Nov. 15, Jack Pladdys  
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**Wabash IN;** Nov. 29, Larry Cole  
**Dallas TX;** Jan. 10 (Tent.)  
**Sebring FL;** Jan. 19, Len Spelbring (½)  
**Arcadia FL;** Jan. 22, Everett & Jennie Martin (½)  
**Marathon (Keys) FL;** Jan. 24, Don & Marguerite Wiley/  
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**Oriando FL;** Jan. 26, Mary Raney, Pete Richardson (½)  
**Gulfport MS;** Feb. 14, Harold Smith  
**Montgomery AL;** Feb. 15, Charlie Waller  
**Mission TX;** Feb. 27, Barbara Sears (½)  
**Savannah GA;** Mar. 4, John Canady  
**Augusta GA;** March 5, Dan & Mary Martin  
**Danville IN;** March 9, Jim & Becky Long (½)  
**Ashtabula OH;** April 5, Ron & Barb DiDonato (½)  
**Gallup NM;** April 10 (Tent.)  
**Alamogordo NM;** April 11, Linda & Joe Scott (½)  
**Altoona PA;** April 19, Julia McIntire/Judy Stitt  
**Covington KY (Cinci, OH);** April 20, Phil Kozlowski  
**Davenport IA;** April 24, Don & Doug Sprosty (½)  
**Columbus OH;** April 27, Dick & Roberta Driscoll  
**Knoxville TN;** May 30, Don & Mary Walker  
**Indianapolis IN;** June 25 (Tent.)

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# Book Nook



by Mary Jenkins

## SQUARE AND FOLK DANCING: A COMPLETE GUIDE FOR STUDENTS, TEACHERS AND CALLERS by Hank Greene

Within the 316 pages of this well-written book is a wealth of information. It is truly a guide to square and folk dancing. We especially liked the author's dedication—"To Charlotte, my uncompromising wife: a demanding dance partner and literary critic who never permits me to make a misstep in either field."

The interesting chapters are: 1. History, 2. Square Dancing: for the Student, 3. Square Dancing: for the Teacher/Caller, 4. Folk Dancing, 5. Square Dance Singing Calls, 6. Square Dance Patter Calls, 7. Popular Folk Dances, 8. Senior Citizens: How Dances Should Be Revised to Meet Their Needs.

The square dance glossary, folk dance glossary, sources of square and folk dance records and bibliography make

this book even more valuable to those who use it. We would highly recommend it for those who do one-night-stands and for those who call the old-time eastern-style square dancing. It can help "refresh their memories."

The colorful cover design has silhouettes of people square dancing—three women wearing skirts and four wearing slacks or pants. All seven men are wearing cowboy hats. Very recently we danced inside a hall on a very hot day to a well-known caller who wore his hat throughout the afternoon! True, he wasn't dancing but he was *inside* a building and there were ladies present! **Order from Harper & Row, 10 East 53rd St., New York NY 10022. \$18.85 cloth, \$8.95 paper.**

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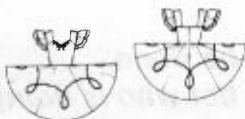
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# DRESS FOR THE DANCE



Rosemary McGuire of Mikado, Michigan makes all of her dresses and most of Irvin's shirts. The two of them always look like they just stepped out of a square dance boutique. Rosemary used nylon ruching, satin ribbons and pearl buttons to trim this dainty yellow gingham print. She also used a regular blouse pattern with a favorite sleeve. When you sew, it's easy to create the look you want.

Rosemary and Irvin have been dancing five years with the Oscoda Shufflers.  
*Bev Warner*

Barb Fitch is not a novice when it comes to sewing square dance dresses. "I designed this dress especially for our holiday dancing. The details evolved after making several variations of a similar style. When Kroening's of Baltimore, Maryland, said they could provide me with a petticoat which would complement the white and gold material I had already purchased, the dress was as good as made," said Barb.

Barb used a white sheer nylon tricot with a gold lurex design over a lining of white nylon taffeta. The sleeves she left unlined. She used gold cord laced with nylon beading to outline the sweetheart neckline. The belt was constructed of the same gold cord and beading. Buttons were crystal and gold.

Kroening's provided the white lace with a metallic gold scallop edge to edge the sleeves and the skirt hem. The white organdy petticoat with the gold metallic lace ruffle matched the dress perfectly.

Lee Fitch's gold tie, gold and white towel matched everything Barb was wearing for a sparkling New Year's Eve ensemble. Many dancers are choosing sequin and metallic looks for the holidays. Under the revolving glitter ball, with lights dimmed, the sparkles darted constantly at the Flushing Roadrunners' holiday party.  
*Bev Warner*



What square dancing seamstress is not always looking for new dress suggestions, or for solutions to problems of making creative costumes for those gala dance events? Here are five creations that will provide ideas on design and fabric and shopping! To Bev Warner and to Hazel Burrows, thank you for the photos and stories!

Dress companies do something that is a great service for dancers. Sharon Johnson bought this sharp black and white polka-dot dress from Partners Please. She wanted a matching shirt for hubby Dick, but he already had a black one, so the company sold her extra fabric from her dress to trim his shirt. This is not the first time we've seen this done.

Sharon and Dick are members of the Alpena Cement Mixers, Alpena, Michigan.  
*Bev Warner*



Hazel Burrows models a square dance skirt she made out of a white circular lace tablecloth. Hazel measured the length from the bottom up and cut out the circle for the waist, gathered it to fit and made a waistband from the fabric cut from the center. This saved hemming. One could do the same with tablecloths with ruffles on the bottom. Hazel has two made this way in solid colors.

With the lace tablecloth skirt, different solid-colored slips may be worn. A matching ribbon around the waist completes any costume.

The Burrows dance with two New York clubs: Shirts 'n Skirts of Vestal, and Progressive Squares of Binghamton.

Alice Llewellyn of New Philadelphia, Ohio, looked darling in this baby pink and grey polycotton broadcloth. The puff sleeves, Heidi bodice, and skirt are pink. The midriff, ruffles down each of the eight gores, and the bottom ruffle are grey. She used nine yards of lace, two yards of eyelet trim, and pink satin bows.

Alice and hubby Jack spent their honeymoon touring the west. They danced in Albuquerque, New Mexico; Salt Lake City, Utah; Sioux Falls, South Dakota; Winnetka, Illinois, and Whitewater, Wisconsin. With spending winters in Florida and dancing nearly every night, we wonder where she finds the time to make such pretty dresses.  
*Bev Warner*

